

"THE STUDIO" YEAR-BOOK
OF APPLIED ART, 1921
EDITED BY GLOUCELY HOLME

"THE STUDIO," L LONDON, PARIS, NEW YORK

DECORATIVE AND APPLIED ART—Continued.

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A FOREWORD BY THE EDITOR



It is very necessary at the present time to review the position of affairs in the art world before attempting to arrive at any conclusion about the prospects of the future. A good deal has happened recently to change the conditions of existence in this country and to provide for solution a completely new set of social problems.

By this change the progress and development of art have been seriously affected, and in industrial art especially influences have come into operation which are full of dangerous possibilities. Already, indeed, they have had the effect of appreciably crippling most forms of artistic activity; they have created difficulties which limit the opportunities of the art worker and hamper his freedom of action, and they have imposed on him the need to revise and reconsider the whole scope of his practice.

These influences call for careful analysis; they are of two classes, temporary and permanent—or at all events so far permanent that they are likely to persist for a generation or longer. The temporary ones, caused immediately by the war, were shortage of raw materials, lack of unskilled labour, diversion of skilled labour to other than artistic purposes, and increase of expenditure by the thriftless; the permanent ones are the reduction—due to the great growth in taxation—in the spending power of the people, redistribution of income with, as a result, an alteration in the character of the public demand, and, lastly, a great addition to the cost of production. The temporary influences have by now waned so much that they hardly need to be considered; while they persisted they produced a general shortage, with a supply unequal to the demand, and then a feverish effort to provide, at the extravagant prices which the thriftless were prepared to pay, quantity rather than quality.

But the permanent influences cannot be disregarded if the architect, the designer, and the other workers in the applied arts are to avoid disaster. The extravagant and indiscriminating demand which required quantity and took no account of quality seems, on the whole, to have been satisfied, and there are signs that from now onwards the selective sense of the public is likely to make itself definitely felt, with, it may fairly be expected, a better appreciation of the efforts of the artist and the designer. This inclination towards better things will not, however, be enough by itself, the artist will have to guide it, and to do this properly he will himself have to look ahead and not only to foresee what are going to be the requirements of the public, but also to provide in advance what will be in request.

Therefore, it is plainly a matter of urgent importance for him to study the

character of these permanent influences, and, if they are not to reduce him to hopeless incompetence, to understand the way in which they must affect his aims and his methods. The increased burden of taxation, by which the spending power of the public is reduced, presses most heavily upon the hitherto wealthy people who were in the past the art patrons most considered and catered for, the redistribution of income gives a larger proportion to the wage earning section of the community, and the enhanced cost of production necessitates many practical economies. The reduction in the surplus funds remaining to the wealthy people of the older type after the necessities of life have been purchased must bring about a corresponding reduction in their demand for high-priced works of art, and if in course of time a new kind of wealthy class grows up, it will be with another sort of taste which will have to be educated and developed.

Really, for some time to come, art will have to be for the multitude and it must be put on the market at a price which will be within the reach of the majority. It will have to take a form which will not be beyond the comprehension of the ordinary person and which, through the medium of everyday things, will appeal to the man in the street. That this will involve a degradation of art to a permanently popular level need not be feared, the man in the street is not the brainless and inartistic creature which the shopkeepers, with their dangerous half-knowledge, apparently assume him to be. More often than not he has a quite clear appreciation of what is really artistic, and he has a sound instinct for things that are correct in design and construction and that show a harmonious blending together of intention, materials, and methods of production. Most certainly he is worth cultivating; there are in him important possibilities which no sane artist can ignore.

That, hitherto, he has been wrongly educated can be frankly admitted, but for this the bulk of the blame must be laid upon the salesman who is only too ready to accuse the public of want of taste. The idea that florid and superfluous ornament, plastered over bad work and unsuitable materials to hide structural defects, has any claim to be accounted artistic would never have arisen if it had not been for the abysmal ignorance and the wilful misrepresentation of the salesman. Has he ever troubled himself to learn how to distinguish between the freak things which are extravagant, "quaint," and pseudo-artistic, and those which are worthy productions of the real artist? Has he ever studied the first principles of art and discovered that they prescribe fitness for its purpose as a fundamental essential in every artistic thing? Has he ever realised that in all art work soundness of construction and recognition of the possibilities and limitations of the materials are matters of supreme importance, and

manufacturer, he must be content to be for a while a learner rather than a teacher, until he has acquired the knowledge which will make his position secure and give him a market for his abilities.

Then will come his full opportunity to educate the public and to undo the harm which has been done to the popular taste in the past; then will it be possible to ensure to the applied arts their right measure of authority. But all this, obviously, will take time and a considerable amount of consistently energetic effort, and much help can be given by well-considered propaganda. In this direction *THE STUDIO* can claim to have, during its seven-and-twenty years, laboured continuously for the information of the public, and to have fought steadily the battle of the artist. Its assistance will be offered as readily in the future as it has been in the past; but the artist must co-operate if adequate results are to be secured. We shall not get anywhere if he stands aside and expects other people to do his work. Indeed, if he does stand aside, he will be shirking what is really a national obligation. This country has to compete with others in commercial activity, and abroad the problems of industrial art are being tackled with commendable energy. In Sweden, for instance, there is in working order an association for promoting an alliance between the artist and the manufacturer, and it is giving special attention to the ways in which good art can be brought within the reach of the mass by methods of machine production. (The work of this association is fully dealt with in an article by Mr. Wettergren in this volume, pages 107 to 122). In Germany there has been in existence for some years a powerful organisation which has established definitely the community of interests between the business men and art-workers of all types, and which has achieved a notable success in capturing home and foreign markets by the help of a sound commercial policy. If we in this country are to secure our fair share of business opportunities we must be not less active in organisation and in establishing the right relation between the people who are most concerned with the progress of our artistic industries.

By means of the British Institute of Industrial Art the Government offers practical assistance to a seriously conceived movement. To help on matters by appropriate propaganda *THE STUDIO* and *THE STUDIO YEAR-BOOK* are always available, and in them illustrations will readily be shown of any work that is of sufficient merit to warrant attention. But really the future is in the hands of the architects, the designers, and the art workers of all kinds; they must do more than they have done in the past if the disabilities of the present are to be overcome, and if the authority of art is to be established in years to come.

GEOFFREY HOLME.



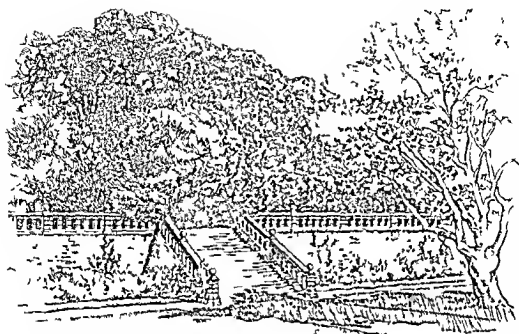
VIEW OF HADDON HALL FROM THE WEST
FROM A DRAWING BY SYDNEY R. JONES

HADDON HALL—AN OLD ENGLISH HOME. BY SYDNEY R. JONES



DOMESTIC architecture is a subject of peculiar interest in the annals of British art, and the high standard of accomplishment that has been attained through many centuries is universally recognised. From those earliest times, when the germs of our modern homes saw light in the strongholds and fortified houses, and through periods of slow development when manners and customs, together with standards of comfort and convenience, continually changed, the domestic art of the people found expression in the dwellings they lived in. Thus England is remarkable for its priceless heritage of houses which present an unbroken record of the progress of the building art from the distant Middle Ages, through Tudor and Jacobean times, down to the days of the Georges and the rise of the nineteenth century. In every part of England examples can be studied—in the castles and fortified manor houses, fine halls of the Edwardian period, late Gothic work, the long series of great houses erected in Elizabethan and Stuart days, sober brick and stone dwellings of the eighteenth century, and in countless small houses and cottages of every age that still survive in many towns and country villages. It is to be observed that in all this work a continuous vein of thought is clearly traceable, even though as the centuries passed by, conditions of life gradually altered, and the constant progression towards higher ideals of living brought new problems in its train. Planning developed, houses became more habitable and comfortable, and from the rude early dwellings emerged the Englishman's home. And as the problems attending this progression arose, the solution for each was found without departing from the established principles that guided building work. Ideals were retained, craftsmen improved in skill and knowledge, and the fine traditions of house-building were carried on.

Great Britain is fortunate in still possessing a small body of men who can bring to our modern domestic architecture something of the spirit that was expressed in the days when the great traditions were vital forces in daily life. True, their work is far too rarely seen, for the public habit of mind and outlook on life give small encouragement for the real development of the arts of building, and the consequent result is apparent in the great mass of modern architecture, which shews little of tradition or ideal. But even so, the lessons of a great past have not been wholly lost.

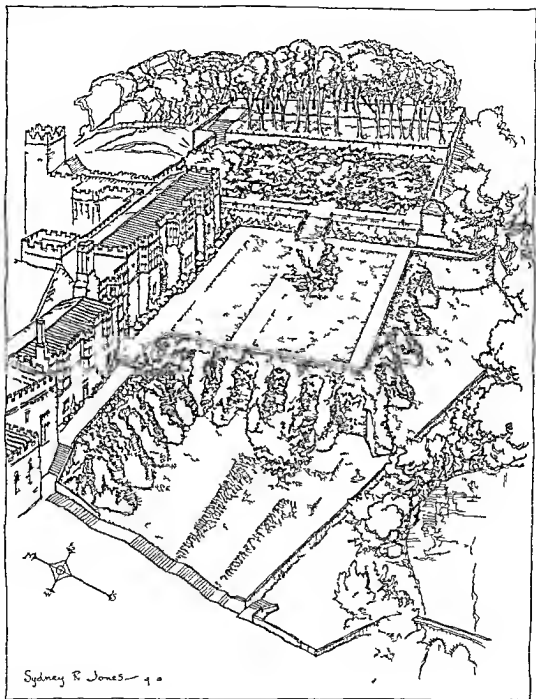


Sydney R. Jones

THE TERRACE STEPS

and although old traditions belong to other times, the principles that lay behind them provide the real solution for the new problems of to day. As we face our present problems of building in difficult times, it is therefore wise to cast our minds back and study works of permanent value, if we are to build honestly and truthfully, and express in our modern architecture the best ideals of the days in which we live. With this end in view, Haddon Hall, in Derbyshire, has been selected as the subject of this article.

Haddon Hall is one of the most interesting houses of its kind in England. It is beautifully situated on a bend of the river Wye, and the old walls and towers mount up from a wealth of greenery and woodland that densely clothes the rising ground. The grey stone buildings, with the river flowing beneath, and the gardens extending down the hillside from a background of yews and beech trees, make a singularly picturesque group (see frontispiece). The house fits its surroundings perfectly, and the buildings and natural features harmoniously blend. It is true that time has touched the walls with its magic hand, and age has brought romance in its train, but the real appeal of the old house rests on bases



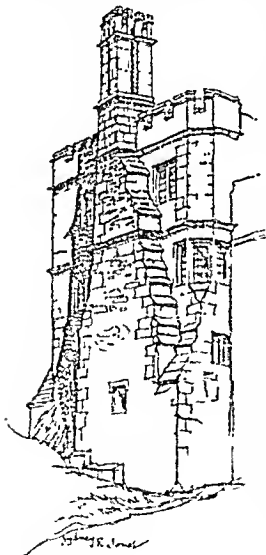
Sydney R. Jones — 10

HADDON HALL

far more substantial than all that accidents of time or age can bring. It is a valuable record of human life and work, shewing the progress of civilization from one generation to another; shewing, also, how our ancestors planned their homes, and the way in which the craftsmen satisfied the demands of practical requirements and standards of taste. In fine, the origin of the English house of to-day, and the germs from which it has sprung, can be traced in the walls of Haddon Hall.

Although the external walls were strong enough to ensure the safety of the inhabitants, Haddon Hall was never a fortified house within the true meaning of the term. It has therefore been singularly free from the ravages of internal strife and war. During the long period of occupa-

tion by its owners, the Vernon and Manners families, no disturbing events from the pages of English history were connected with it. Consequently the house has escaped misfortune, and has come down to us a perfect specimen of domestic architecture. It is architecture of a very precious kind, representing that native growth of building which naturally developed out of practical needs and local conditions of material and labour. The building of the house extended over many centuries, and the details of its erection are given in Mr. Cheetham's excellent book on the subject*. The earliest walls date from the eleventh and twelfth centuries, and at that distant period a house of considerable size evidently existed. During the fourteenth century, however, great building operations were undertaken. The old house was apparently reconstructed, the great hall and offices were built, and the main features of the plan were developed into their present form. The next 150 years saw further additions to the house, notably the erection of



THE KITCHEN CHIMNEY

*Haddon Hall by H. Cheetham 1891



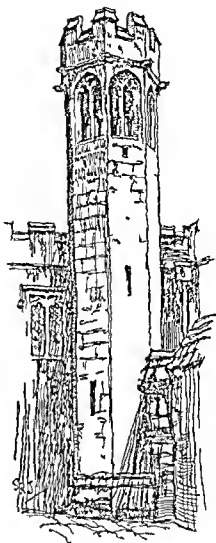
THE UPPER COURTYARD SHOWING THE NORTH-EAST TOWER

various buildings facing the upper and lower courtyards, and the completion of the range of buildings overlooking the river, these last being attributed to Sir George Vernon, who died in 1567. When the Manners family succeeded to the estate on the death of Sir George Vernon, the works in progress were continued. The decorations in the beautiful Long Gallery were finished, the state bedroom and other apartments were embellished, the terrace was built (p. 6), and the gardens were laid out (p. 7). Since that time no alterations of note have occurred, and the house, with its details and surroundings, remains much as it stood when the last building operations were brought to a close.

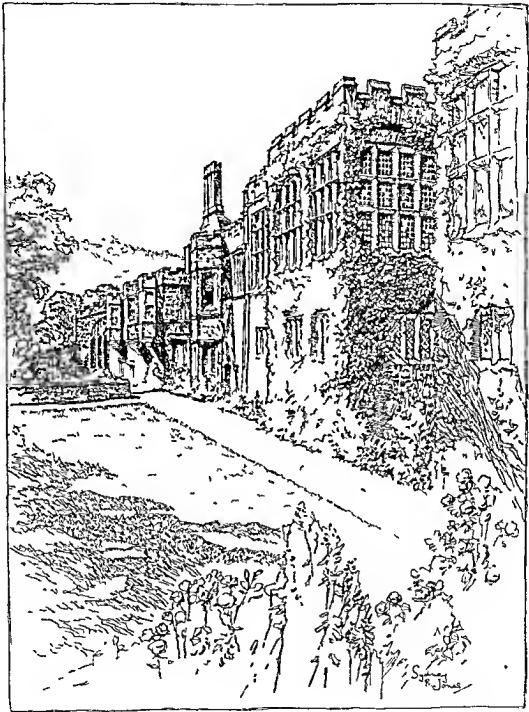
One of the outstanding features of Haddon Hall is the peculiarly English character of the masonry. Although the building of the

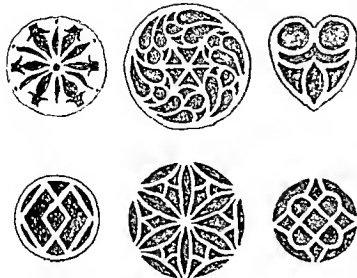


house was carried on almost continually through several centuries, no great changes in architectural style are visible. Variations in minor details can be traced, and the continual growth in ideas of comfort and even luxury brought additions to the plan and caused alterations in the arrangement of the rooms but the visible effect of the work as a whole is harmonious and uniform. Over a long period the Gothic tradition was adhered to with remarkable fidelity and the buildings are marked by its characteristics. Thus all the work whether in the upper or lower courtyards (pp 10 and 11) or in details such as the kitchen chimney (p 9) or the bell turret (p 12) shows a common origin. Practical requirements determined the plan, and the internal arrangements are visible on the exterior. Each feature was built to serve a definite purpose, and the form that each took developed naturally out of the kind of stone available, the established building tradition and the vision of the craftsmen. For example the kitchen chimney bay aforementioned, is a perfectly straightforward and truthful piece of building. The extreme width of the chimney at its base, the tapering masonry above and the shafts set squarely at the head, are external features which at once denote the wide open kitchen hearth and the bedroom fire places within. Further, the three light window necessary for lighting the small closet in what is known as 'Dorothy Vernon's Room,' is cleverly devised at an angle within the thickness of the walls and is not the least charming feature of this elevation. The masonry is of local stone, and the chimney returns on to the main walls and narrows to the shafts, by a series of small slopes. The total result is as pleasing as it is practical. The same direct and honest treatment is obvious in all the work throughout the house where picturesque groupings arrest the eye at every turn. The stones used in the buildings of Haddon are the local limestones and



THE BELL TURRET





PIERCED PATTERNS FROM EXTERIOR OF HADDON HALL

sandstones. The lime stones of Derbyshire have much in common with those of Yorkshire and Westmorland, and differ from the stones of the Cotswolds and the South Western Counties. They are cold in colour and hard to work. Partly because of the nature of the materials used, and partly through physical conditions, geographical situation, and

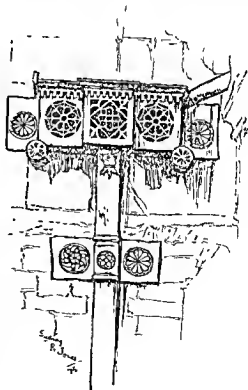
human temperamental differences, the stone buildings in the north of England are unlike those in the south. They are more rugged in appearance, and the operation of a conservative vein of thought is visible in the details. The extremely solid walls, the low pitched gables, the ponderous roofs, and the heavy character of the doorways, windows and ornaments suggest the nature of the country, and the mental outlook and conditions of life of the northerner. These influences are most strongly expressed in the common types of local work, in the farmhouses and cottages and barns. Many examples can be seen in the towns and villages round about Haddon—at Youlgreave, Stinton in the Peak, Rowsley, Bakewell, and in the Lathkill valley. Haddon Hall of course, is a more ambitious instance of building. It was always the home of a powerful and wealthy family who could command the best of education and luxury which their times offered. Something of this can be discerned in the scale, design, and arrangements of their house. Nevertheless the same forces that developed the local style of architecture of the humble people were at work while the Hall was building. The harmonious effect of the house and its surroundings has been noted earlier in this article. The stone walls, rising from a natural foundation of limestone rock, blend so well with the landscape that they might be part of it. The reasons for this harmony are not far to seek. The local stone gave the materials for building and they were fashioned by generations of craftsmen who were born and reared among the neighbouring hills, and steeped in the traditions of the locality. The workings of their minds can be traced in the stones they wrought. These men were evidently opposed to change in style or fashion and the key note of their work was simplicity. The same motives

of building were carried on from century to century. The earlier masonry is rougher and more uneven than that of later date, but the differences are not great enough to be conspicuous, and faithfulness to architectural style over a long period gave the remarkable effect of continuity already instanced. Even when the spirit of the Renaissance was spreading throughout England, it did not manifest itself in the exterior of Haddon Hall. The south front (p. 13), which shews some of the latest, as well as part of the earliest work, presents a unity of style quite unaffected by foreign influences.

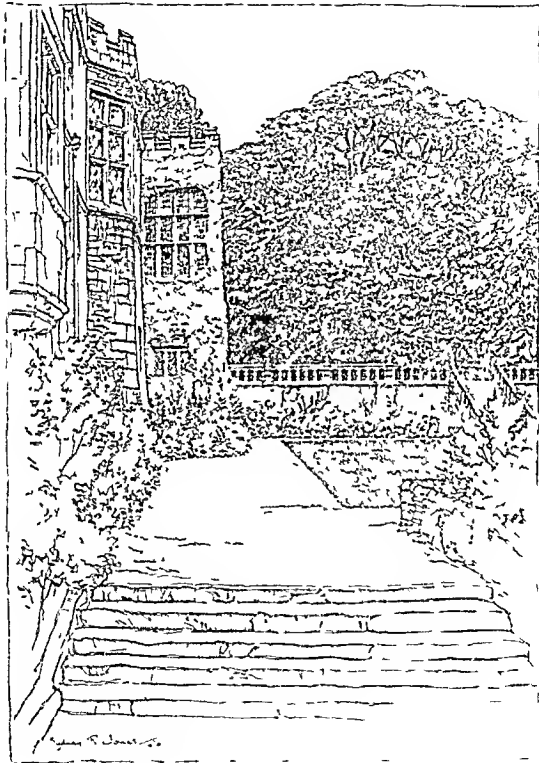
The plan makes a four-sided figure, the north and south sides of which

LEAD RAINWATER-HEAD

are longer than those east and west. It is not a true parallelogram, as none of the angles at the corners are right angles. The side nearest to the river faces westwards, and the gardens border the south front. The coloured drawing (frontispiece), with the river and west side nearest to the observer, shews the arrangement of the house. It contains two internal quadrangles, with the upper, or eastern courtyard separated from the lower courtyard by the hall and adjoining rooms. The present plan, which was largely developed during the fourteenth century, is especially interesting as shewing the common form of a house of that period. In those days the principal entrance was no doubt through the archway under the north-east tower (p. 10). The hall was reached from the upper court-



LEAD RAINWATER-HEAD



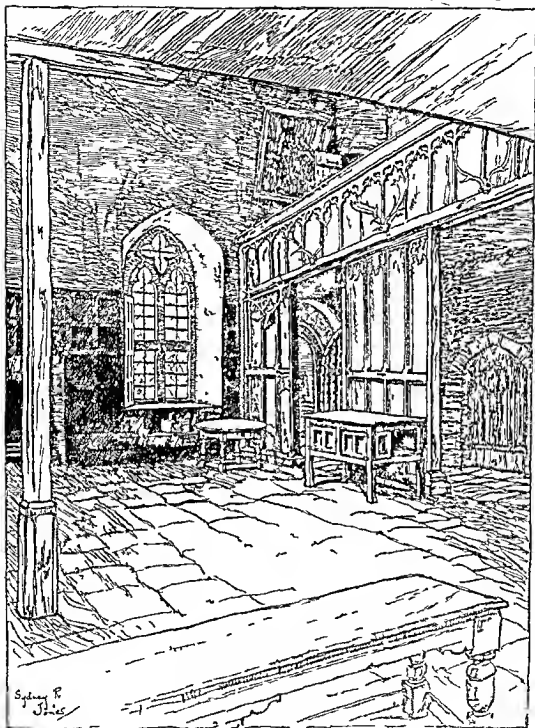
THE UPPER GARDEN SHOWING BAYS OF THE LONG GALLERY



VIEW ON THE SOUTH FRONT

divided into panels, and the head of each panel is enriched with tracery. The fireplace is of later date than the original masonry, while the gallery on the east side, and the panelling on the walls, belong to the seven-teenth century.

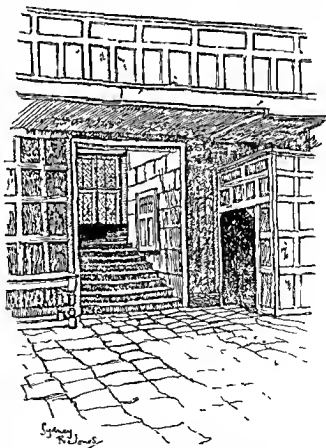
This fourteenth century house, of simple plan and direct construction, is picturesque from the exterior. The drawing reproduced on page 11 shews a view of it taken from the lower courtyard. The courtyard is flagged with large stones, and its surface is relieved by three steps which lead to the raised platform in front of the hall. The entrance porch occupies the ground floor of a low tower and is reached by an arched doorway. Immediately over the archway are two small stone shields, one of which bears the arms of the Vernon who no doubt built the tower. Each of the two rooms over the porch has a window divided by a single mullion, a hoodmould, terminated by two sculptured ornaments, extends around the rectangular head of the upper window. Gargoyles project from the corners of the tower at the level of the roof, and the walls are completed by a battlement, with a chimney and octagonal staircase tur-



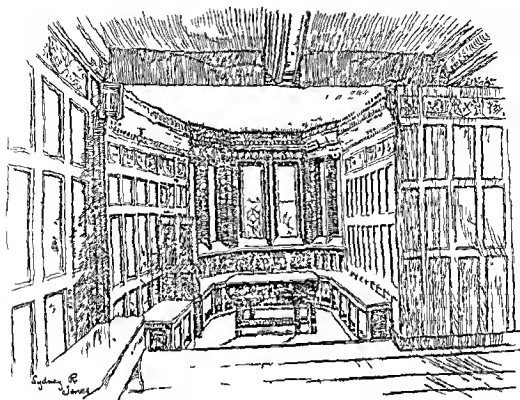
THE GREAT HALL SHewing THE OAK SCREEN

ret rising from opposite angles. Beyond the entrance the main wall is seen. Its surface is broken by the bold projection of the fireplace, and two lofty windows, with traceried heads and arched dripstones over, light the hall from each side of the fireplace. At the end of the hall a further projection contains the dining-room—which evidently grew out of the original sollar—with the drawing-room on the upper floor. Both these rooms have interesting windows facing the courtyard. The lower one belongs to the late Gothic period and is singularly beautiful. It has eight lights, and each light is cusped at the head, as is shewn by the interior illustrated on page 23.

The work erected after the fourteenth century is of great interest. Although the ground plan was not materially altered in the succeeding centuries, the house was continually enlarged and improved. It was made very much more convenient, and this necessitated rearrangements of rooms and additions thereto. The early house, in which the great hall was the central feature, was enlarged until the various habitable apartments completely surrounded both the courtyards. Its growth cannot be treated in detail here, but the result can be seen in the building, and in many charming features that are excellent examples of design and craftsmanship. Thus, when the rooms on the south front were developed, the staircase leading from the hall (p. 21) came into being as a natural means of communication to them. The stone stairs were constructed, and the bay which contains them was built out into an angle of the upper courtyard. The more private parts of the house were separated from the hall by a pair of dog-gates situated at the head of the first flight of steps,

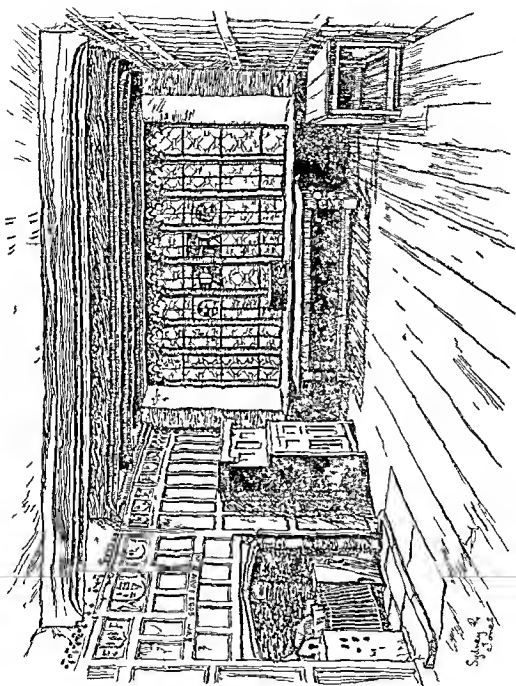


STAIRCASE LEADING FROM THE GREAT HALL



THE DINING ROOM BAY

and an interesting old pair of dog-gates in this position may still be seen. The south front (p. 13) also has many beautiful features of the later building period. In the sixteenth century this front was improved by the addition of the bay from the dining and drawing-rooms, and by the erection of the buildings known as the "Earl's Apartments," between the drawing-room and the chapel. In the same century, too, the Long Gallery—that most characteristic apartment of Elizabethan times—was added to the house. It was built over a range of earlier rooms contiguous to the upper garden. The south front of Haddon is widely known, for it gives one of the most picturesque views of its kind in England. It presents a somewhat irregular composition that grew into one harmonious whole as room by room was built to meet the exigencies of fashion and convenience. This progression brought into being the notable series of oriels and bay-windows that extend from end to end of the elevation, and boldly project from the walls at many angles. The great bay in the Long Gallery (p. 17) is the largest of the number, as well as one of the most recent. It is flanked on either side by smaller bays, and makes a fine central

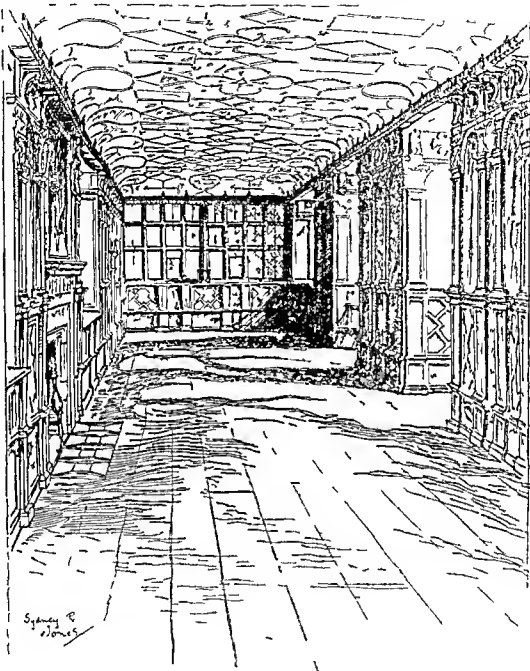


feature of a noble group, it is rectangular on plan, and has many lights shewing above a plain and severe lower story. The bay between the Long Gallery and the "Earl's Apartments," lighting the dining and drawing rooms is especially graceful. It is two stories in height and shews armorial bearings, carved in stone over the upper window below the battlements (p 18). The lines and proportions of the work are good, and the details are finely wrought. The interior of this bay is as pleasing as the exterior. The windows on the ground floor stand out beyond the thickness of the wide dining room walls (p 22), and similar windows light and give interest to the drawing room. Throughout the building there are many other subjects of design and workmanship—details of masonry and carving and peculiarities of planning—all worthy of close study.

In considering the architectural growth of Haddon Hall all the arts and trades connected with building necessarily come under review. And of those artificers who contributed to the building of the house, none gave better work than the plumbers. A great deal of lead was used to cover the roofs, as most of them are low in pitch and hidden behind the battlements, but the lead work for which Haddon is justly famous is to be seen in the rainwater heads of the two courtyards. They are some of the finest in the country. The patterns are many and various and they exhibit much ingenuity in design and dexterity in execution. Among the forms employed are those common to sixteenth century leadwork at its best betraying strong mediæval influences in the embattled projections and in



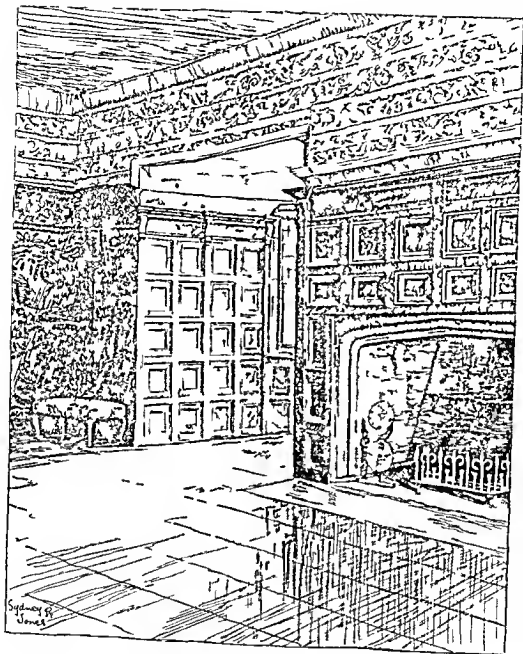
OAK PANELLING AND CARVED FRIEZE IN DINING-ROOM



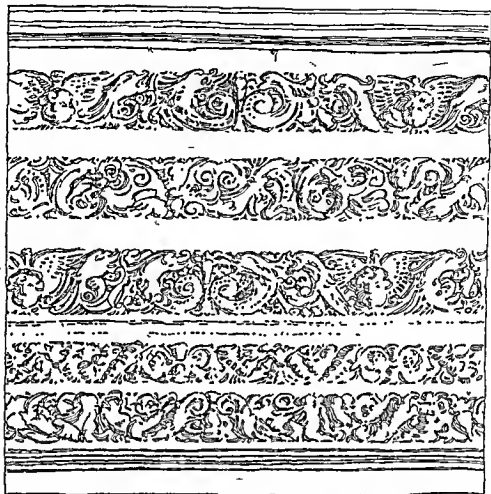
the delicate pierced traceries Heraldic devices occur with frequency, the most evident being the boar's head and the peacock, the crests of the Vernon and Manners families Two characteristic rainwater heads, illustrated on page 16 are from the lower courtyard They are shaped like little castles and have projecting bays while each flat surface is decorated with a pierced pattern the rare quality of which can be seen by the drawings Behind each decorative head is an inner casing to receive the rain water, and the deep shadow from it enriches the effect of the pierced work The square pipes and sockets have the same good qualities as the heads and are similarly adorned with patterns and crests in relief A number of devices executed in pierced lead are given in detail on page 15



Evidence of another handicraft is seen in the internal woodwork The interior of Haddon Hall is as interesting as the exterior, and many of the rooms are rich in wainscoting and other examples of carpentry Earliest in point of date is the hall screen itself a Gothic feature constructed of substantial material and ornamented with cusping and tracery Of equal interest though later in period, are the oaken fittings of the dining room which bear the name and date "Monseigneur de Vernon anno dni 1545" carved in Gothic characters This room lighted from the west by a long window of many lights and from the south by a deep bay wainscoted throughout in oak, with ornaments and heraldic shields carved on the frieze and having a low ceiling divided by five stout moulded beams gives a wonderful impression of a room and its fittings as it appeared in Sir George Vernon's day (pp 22 and 23) It is improbable that the whole of the woodwork belongs to his time—for example part of the carved upper cornice is certainly earlier—but the general arrangement remains much as he left it, and is remarkably beautiful The



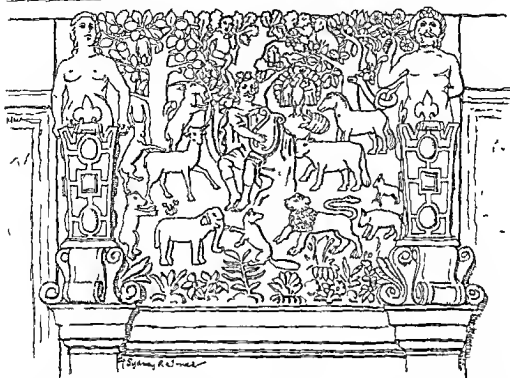
THE DRAWING ROOM FIREPLACE AND BAY



DETAIL OF PLASTER FRIEZE IN DRAWING-ROOM

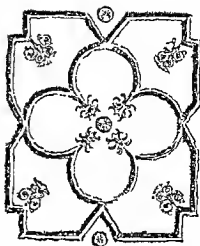
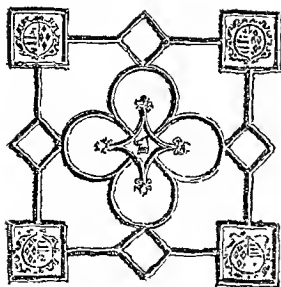
proportions of the panels on the walls, being much longer in height than width, suggest the influences of Gothic design (pp. 24 and 27), and each panel is surrounded by a simple moulding worked on the actual framing and mitred at the corners. The rich narrow frieze, set off to fullest advantage by the simple panelling, is happily placed. No more suitable type of ornamentation could have been employed, nor could better use have been made of the carved work, which is full of spirit and vitality, and gives many charming contrasts of light and shade.

While the woodwork in the dining-room is thoroughly English in character, that in the Long Gallery shews the development of panelling carried a stage further. The wainscot in this fine apartment was erected when the Manners family had succeeded to Haddon, and it was in their time that Renaissance motives were first introduced in the decorations of the building. The abandonment of the native style is apparent in all



PLASTER OVERMANTEL IN BEDROOM

the details. In place of the simple forms of the earlier work, sunk patterns, applied mouldings, and fluted pilasters surmounted by frieze and cornice, were freely employed. The woodwork which covers the four sides of the Long Gallery and the upright surfaces of the bays, imparts to the walls an effect of great richness (p. 25). The design is intricate, and is embellished with many mouldings and much carving. A series of pilasters with capitals, from which spring large and small semi-circular arches, occur at regular intervals and give the main lines of the design. Over the small arches the arms of Manners are carved on shields, the boar's head appears in relief on the frieze above, and the cornice is a complex piece of work ornamented with battlements and turrets. The elaborate design and finished workmanship of this panelling shew that the thought in the minds of those who made it had travelled very far from the ideas that prompted the oak decorations in the dining-room and the Gothic screen in the great hall; and it is evident that a conscious striving after effect had become the manner of the day, and had displaced those earlier principles which, above all, made work sound in construction and simple in design. Any weakness in the proportions and arrangement of



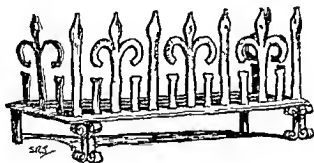
DETAILS OF PLASTER CEILINGS

the decorations of the gallery is compensated for by the rare quality of the oak, which has toned to a delicate tint of grey, giving a softness and harmony to the walls that greatly enhance the effect of this beautiful room. The plaster ceiling of the Long Gallery is ornamented with moulded ribs arranged in geometrical patterns and panels, and the family badges, modelled in relief, appear at regular intervals (p. 31). Other interesting plaster-work is to be seen in the drawing-room, where a deep frieze of quite unusual character decorates the walls (p. 28). It is made up of five longitudinal bands of ornament, with narrow mouldings separating each band, and the patterns of the enrichment shew a conventional rendering of cherubs' heads, dolphins, fruit and flowers (p. 29).

Quite different in treatment to the foregoing is the overmantel in the state bedroom (p. 30) which is executed in modelled stucco. The subject represented is Orpheus charming the wild beasts, and the birds, and the trees. It is a quaint composition, with the human figures clumsily handled, but a real feeling for decoration is traceable in the other parts of the work. Special interest attaches to this overmantel, for the particular material used suggests that it was carried out by one of a small school of modellers in stucco who flourished in England during the sixteenth century. These men drew their inspiration either from Italy, or from the work of the Italian modellers that were first introduced into England by Henry VIII, and who followed the methods devised by the ancient Romans.

The gardens at Haddon Hall are hardly less interesting than the build-

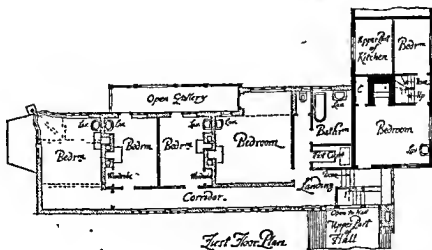
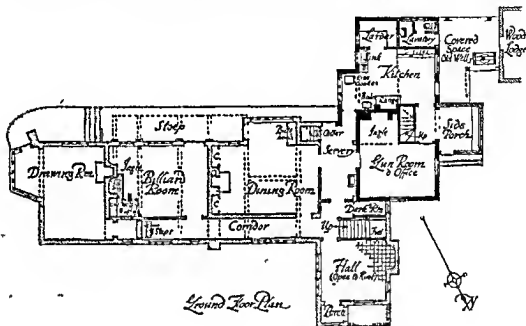
ings, and they serve to shew that centuries ago the science of gardening was closely studied, and pleasure grounds were laid out with a great deal of consideration for effect. They were planned with much ingenuity, that they should be the intimate connecting links between the houses and the outer world, and it was no haphazard system that gave the smooth lawns, the open spaces and shaded walks, the arbours and seats, and the beds gay with flowers. At what date the gardens at Haddon were first made is not clear, but it is evident that in the sixteenth century they had assumed a form very like the present. The general plan, shewn by the bird's eye view given on page 7, furnishes an excellent example of a garden arranged in proper relation to the house, and adapted to the natural peculiarities of the ground. The steep hillside has been turned to good account with great artistic skill, and the gardens are laid out in four levels. The Lower and Upper Gardens face the south side of the house, while to the east of it lies the Winter Garden, planted with yew trees, with Dorothy Vernon's Walk, bordered by high sycamores, at the highest level beyond. Each difference of level is boldly defined by an upright wall, the wall in the Lower Garden being accentuated by a series of massive buttresses, and that in the Upper Garden by the well known terrace balustrade and steps (page 6). Leading from the walk that skirts the Lower Garden is a long flight of steps descending, by seven stages, to the small outer gate in the garden wall. Here, beyond the wall and bounded by the river, was the site of the kitchen gardens. The view from this point gives an impression of beauty and harmony not soon to be forgotten, and leaves on the mind a picture of a rare old English home.



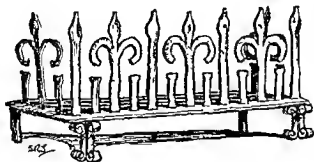
WROUGHT IRON GRATE

ADDITIONS TO "THE HUT," COW-BEECH HILL, BY L. SUTTON WOOD

HOUSE building in these days of high prices is something of an adventure and to build at a moderate and reasonable expenditure is difficult indeed. A great deal depends, however, on the methods employed. In the present case the owner was able to secure for a very moderate sum a really fine site in the heart of Sussex, on which stood a small cottage, perhaps three hundred years old, in good condition. This little place had been used as a week-end retreat before any additions were begun, and in the meantime the lawn was laid out and a start made on the flower and vegetable gardens.



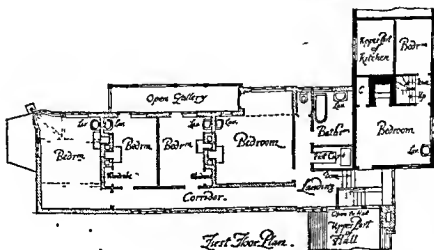
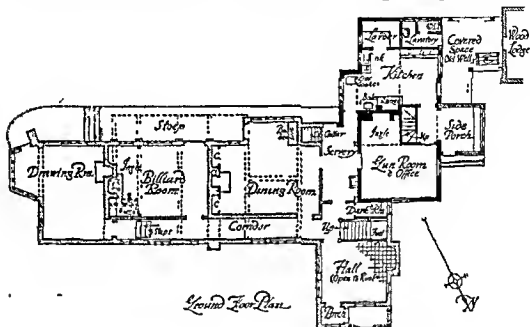
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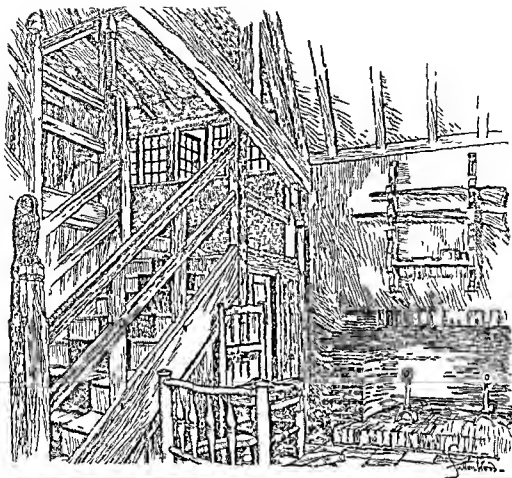


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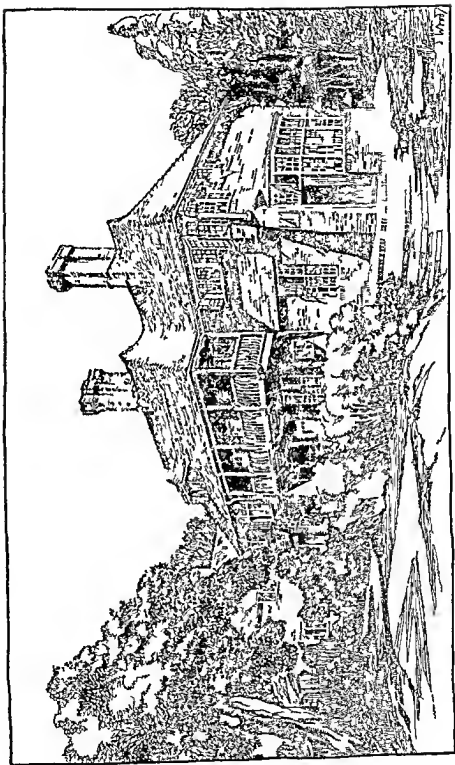




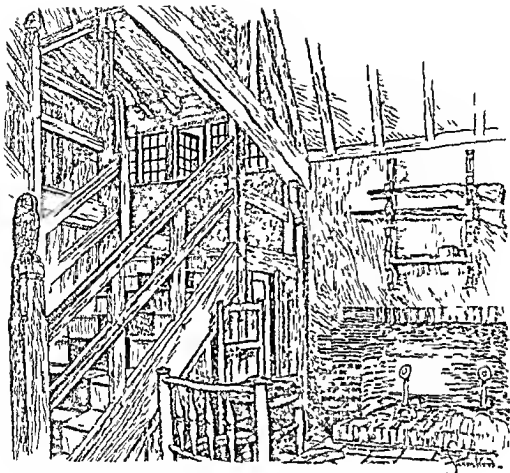
"THE HUT" COWBEECH HILL—THE NEW HILL AND STAIRCASE

The intimate knowledge thus gained of the best points of the site helped to decide the form that the additions should take. The plans were settled about March 1919 and all materials were bought at once, resulting in a considerable saving over the prices ruling when the work was completed. No contractor was employed, but an efficient local man was put in charge as foreman, and the owner personally dealt with wages and the buying of materials. The wood used throughout was English oak, most of it felled and sawn about half-a mile from the site, and finished with the adze; the bricks were also of local production, with those delightful variations of ash-grey and purple brown which come from clamp burning. Throughout the work an endeavour was made to use local materials wherever possible, and to use them in a straightforward manner, and by so doing to capture, perhaps, a little of the charm and feeling of the old work in which the neighbourhood is singularly rich.

"THE HUT," COWBEECH HILL



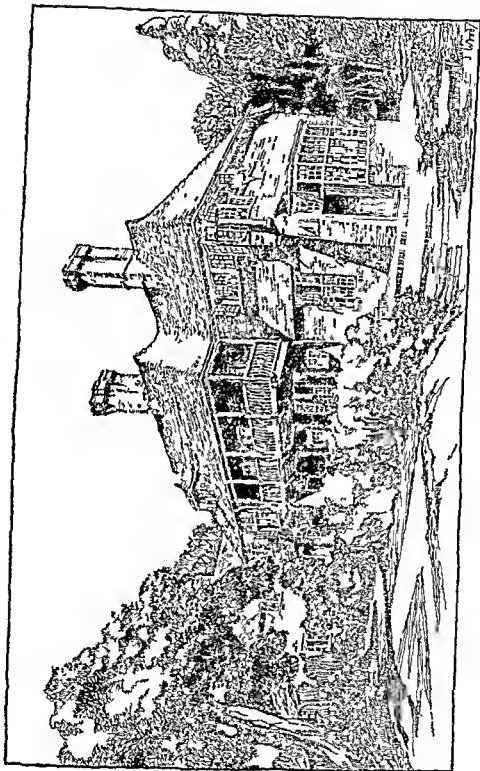
THE HUT, COWBEECH HILL—SOUTH FRONT



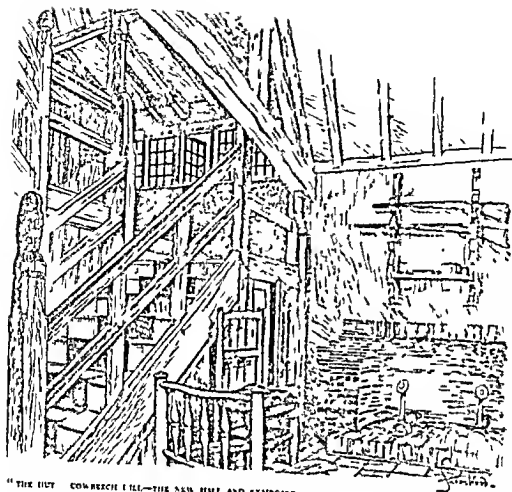
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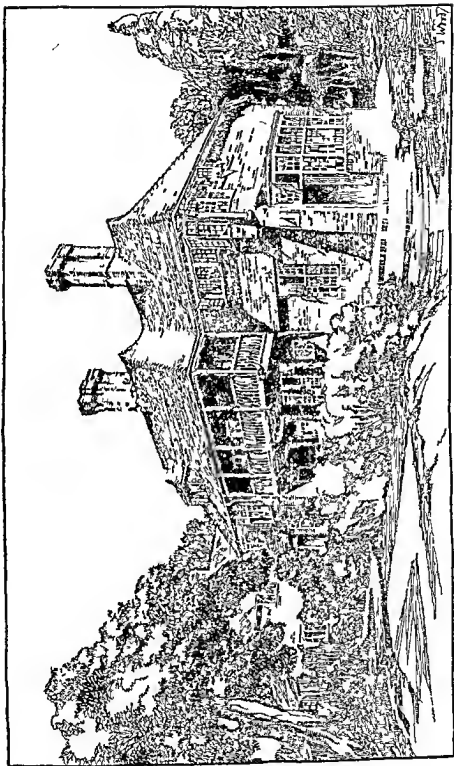
"THE HUT," COWBEECH HILL—SOUTH FRONT



"THE HUT" COWBLIGH HILL.—THE NEW HILL AND STAIRCASE

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"THE HUT," COWBEECH HILL



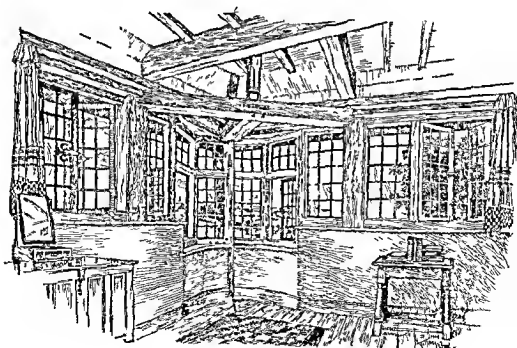
'THE HUT,' COWBEECH HILL--SOUTH FRONT



"THE HUT," COWBEECH HILL
THE STOEP AND BALCONY

As will be seen from the plan (p. 33), the old cottage forms a useful part of the new arrangement, the kitchen retaining its original function, and the new dining-room being placed conveniently near it. As the kitchen was very low and unpleasantly close in summer, it was greatly improved by removing part of the bedroom over and throwing the space thus obtained into the kitchen. There still remained enough of the old bedroom to form a bachelor's "den." The new staircase (p. 34) was planned to give access to the best of the old bedrooms, as well as the new portion, the remaining rooms in the old cottage being reached from the original staircase, steep and with many winders. The living-rooms and bedrooms were planned in practically all cases to face south and thus take advantage of the sun and view.

Perhaps the most interesting room is the guest-room, from the windows of which (p. 36) one can enjoy a sweep of twenty-five miles of coast, from Hastings to Beachy Head, and inland nearly to Lewes. To take the fullest advantage of this view a covered balcony (p. 37) runs along the front of the house with access from the bedrooms. Some of the oak beams carrying this balcony are over twenty-five feet long and run right through the house. Sufficient space is given on the balcony for two camp-beds, useful on hot summer nights. Oak barrel-staves were used for the balustrade and proved both suitable and sightly.



" THE HUT," COWBEECH HILL—THE GUEST ROOM

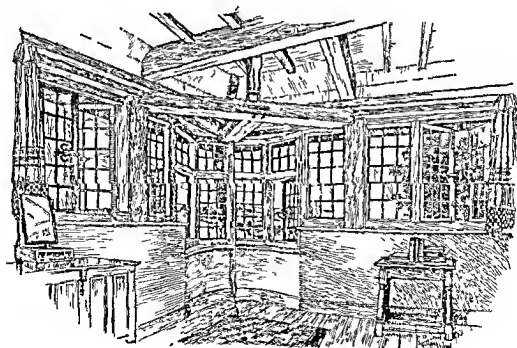
"THE HUT," COWBEECH HILL



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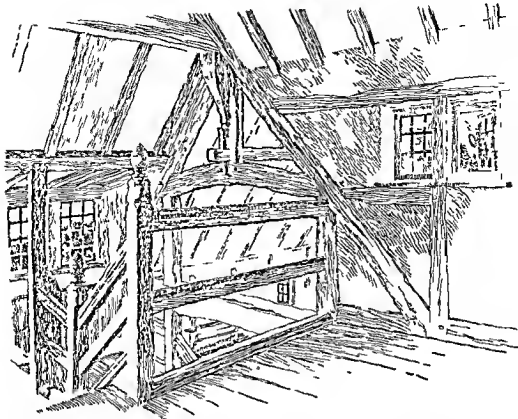
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" THE HUT," COWBEECH HILL—THE GUEST ROOM



"THE HUT," COWBEECH HILL
THE STOEP AND BALCONY

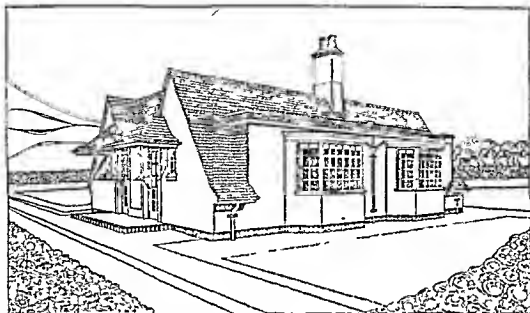


THE HUT, ' COWBEECH HILL—THE LANDING

The little hall (p. 34) is open to the roof and has a large fireplace for burning wood, of which there is an abundance available in the locality. The hall is likely to be used frequently as a breakfast-room as it gets the early morning sun, and being provided with a lobby to the entrance door is not likely to be draughty

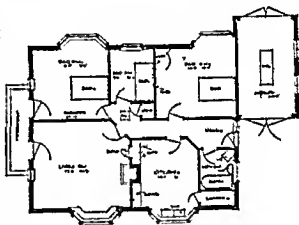
In order to reduce housework as much as possible, telephones have been installed in every room; and in a small shed in the dell electricity is generated and supplied for lighting and vacuum cleaning. The same shed provides cover for the petrol gas plant, which is of the weight-driven type, now almost universal, and requires little attention. Every bedroom is fitted with a fixed lavatory, with hot water, fed from a small independent boiler in the kitchen.

The water supply was something of a problem, a small well having met all the needs of the original cottage. A new well had to be sunk farther up the orchard, and a wind-pump erected. In addition, a large cast-iron sectional tank, holding 5,000 gallons, was placed on the higher ground at the top of the orchard, giving a gravity feed to the tanks in the attic, and ensuring a sufficient supply to tide over any dry spells.



THREE BUNGALOWS DESIGNED BY MAURICE S. R. ADAMS, A.R.I.B.A.

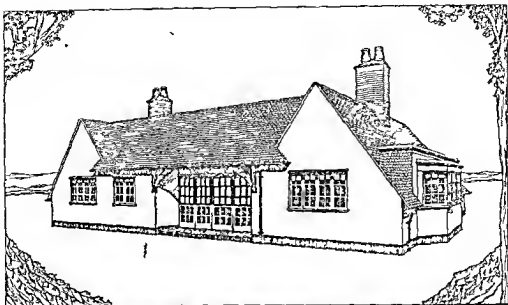
IT is in the house of moderate capacity, on a free and open site, that the full advantages of the bungalow, or single-floored house, may be realised. Very large bungalows are apt to become rambling in plan, expensive to build, and costly to maintain;



BUNGALOW AT MORE-AMBE

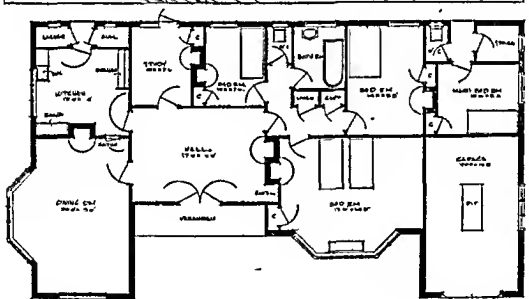
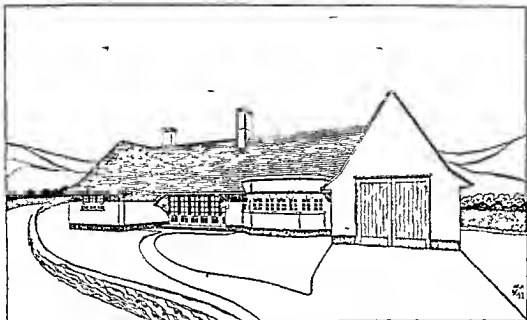
while small houses, on two or more floors, are necessarily more cramped and box-like and do not engender the same sense of freedom. Bungalows are only suitable where a site of generous size is available, which is necessary not only to prevent the rooms being overlooked, but also to allow unrestricted light and air to all the rooms. If carefully arranged, the bungalow plan may be more compact, while being more spacious than the two-storied house of similar accommodation, and as regards convenience and labour-saving the bungalow form has undoubtedly the advantage.

The three bungalows illustrated here were designed to meet post-war conditions and limited expenditure; the greatest economy of space, cube and material was therefore essential. The buildings were planned to



BUNGALOW AT BEXHILL

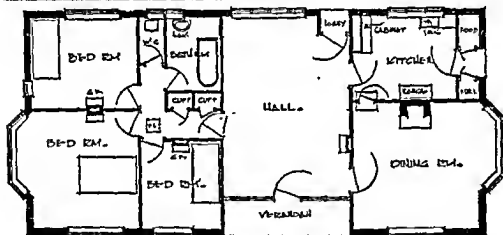
individual requirements, and designed to give an attractive but perfectly honest expression. There is therefore nothing sham or false about these buildings, and the external forms are simply the natural outcome of the plan and mode of construction employed. The walls generally are of brick, faced with cream-tinted rough-cast, the roofs being covered with sand-faced, hand-made tiles. Red facings are used only for the chimney stacks. The windows are painted white, with enamelled green for the doors and red for the gutters. Internally the roof beams are left exposed and treated with solignum to match the remainder of the internal joinery. In the dining and principal rooms the roofs are made "open," leaving the tie-beams exposed, which thus provide an attractive feature.



BUNGALOW AT OXTED

The bungalow at Morecambe, now in course of erection, is arranged for central-heating with radiators in the bedrooms. The kitchen arrangements have been carefully considered, and a serving-hatch communicates with the living-room. The special features are the arrangement of verandah on south front, the double-bay windows on the east front, and garage for a small car on north side.

The bungalow at Bexhill has gas fires in the bedrooms and hall, electric light throughout, with wall plugs for vacuum cleaner in the principal rooms. The site adjoining sea front affords splendid views of this popular resort.

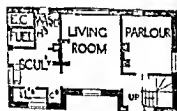
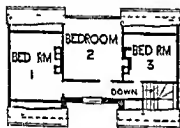


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PISÉ DE TERRE COTTAGE AT THE AMESBURY FARM SETTLEMENT

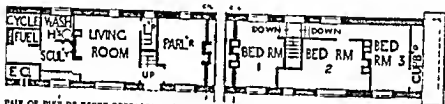


combined with an absence of excessive shrinkage in the process of drying. A pure clay would satisfy the former condition, and pure sand or gravel the latter; yet neither by itself could possibly be used. The earths ordinarily met with, however, are complex mixtures in which clay and sand are by no means the only constituents, and many of them possess the essential qualities.

The design should be suited to the construction—square or oblong, plans without breaks being best. Gables and high walls should be

avoided, and bedrooms formed as much as possible in the roof. The cost of the first pisé single two-storey cottage at Amesbury, complete with all finishings and fittings, does not show an appreciable saving over a similar cottage in brickwork. It must be remembered, however, that this cottage was the basis of all the experimental work; that there were difficulties and delays; and that the workmen employed had to gain their practical experience on the work.

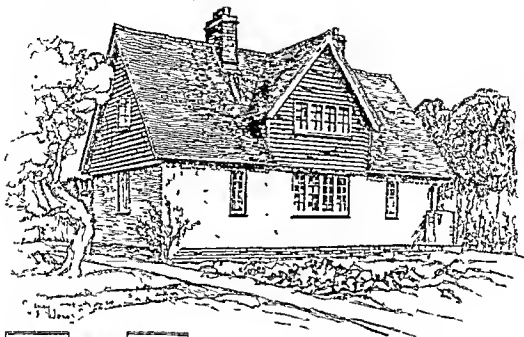
Work on the other two-storey cottages proceeded smoothly after the preliminary difficulties had been surmounted, and the careful costings kept in regard to all the building work show that pisé walls, using ordinary building labour, can be constructed at a cost of 15s. per yard super.



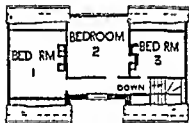
PAIR OF PISÉ DE TERRE COTTAGES AT THE AMESLEY FARM SETTLEMENT

BUILDING IN PISÉ DE TERRE

PISÉ de terre walls are constructed by ramming dry natural soil between movable shutters forming a temporary mould. References to pisé de terre in old books prove that this method of building was known in Great Britain a century ago; but, having long fallen into disuse, investigation has been necessary to determine the most satisfactory lines for its present revival. The Ministry of Agriculture and Fisheries took up the investigation at the point reached in the early autumn of last year, when Mr. J. St. Loe Strachey completed a pisé bungalow at Merrow, Guildford. The erection of this bungalow was aided by the Ministry, and the work was supervised by Mr. Clough Williams-Ellis, at that time one of the Ministry's Superintending Architects. The conclusions derived from further investigations justified the belief that pisé construction might be embarked upon with satisfactory results. It must not be supposed that all earths are suitable for pisé construction, and preliminary tests should always be undertaken to determine the suitability of a soil before use. The essential qualities may be defined as a firm coherence of the constituent particles when rammed and dried,



PISÉ DE TERRE COTTAGE AT THE AMESBURY FARM SETTLEMENT



combined with an absence of excessive shrinkage in the process of drying. A pure clay would satisfy the former condition, and pure sand or gravel the latter; yet neither by itself could possibly be used. The earths ordinarily met with, however, are complex mixtures in which clay and sand are by no means the only constituents, and many of them possess the essential qualities. The design should be suited to the construction—square or oblong, plans without breaks being best. Gables and high walls should be

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Work on the other two-storey cottages proceeded smoothly after the preliminary difficulties had been surmounted, and the careful costings kept in regard to all the building work show that pisé walls, using ordinary building labour, can be constructed at a cost of 15s. per yard super.

SOME COUNTRY HOUSES DESIGNED BY M. H. BAILLIE SCOTT, ARCHITECT

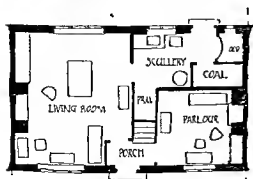
THE plans and sketches on pp. 44, 47 & 48 represent an attempt to meet the requirements of an average family in these days. The ground plan of the house consists of a good-sized living-room or hall for the general use of the family, adjoining which is a parlour which may be considered the domain of the mistress of the house and its visitors, while the master contents himself with a small study or "growlery." There is no dining-room, and it is assumed that the family will take its meals for the greater part of the year in the garden room to which the service from the kitchen is conveniently arranged. The kitchen premises are compact and simple. There is a roomy porch with cloak-room adjoining. The position of the staircase allows of the children reaching their room without passing through the sitting-rooms. So much for the ground plan. On the upper floor there are five bedrooms: one room for the parents, two rooms for children, a spare room and a servants' room; a bath-room over the porch, a linen cupboard, and, in the roof above, a box-room.

This little house was designed for a site in the Midlands, and is now being built there at a cost of £3,000, but with tiled roof and walls of brick. Constructed of wood framing, with thatched roof, it would, perhaps, cost about £2,500.

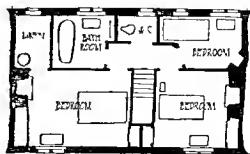
In the treatment of the entrance front the aim has been to entirely ignore the ideals of the villa residence, with its clipped and groomed front garden. Instead, the house has been well set back from the road, and the space between house and road planted with orchard trees in grass which is allowed to grow at its own sweet will. Here a flock of geese would seem at home, and even the family washing hung from tree to tree amongst the apple blossom would not look amiss. On the south side of the house at the back there is a square rose garden of the kind of which, though the rose is queen she is not the exclusive occupant, and beyond this a lawn, some borders of perennial flowers, and a kitchen garden.



A SMALL COUNTRY HOUSE—GROUND AND FIRST FLOOR PLANS (SEE PP. 47 AND 48)



GROUND PLAN

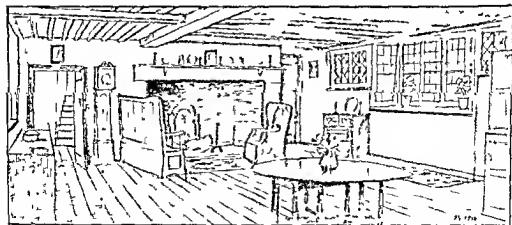


FIRST FLOOR PLAN

A ROW OF COTTAGES W.H. BAILLIE SCOTT, ARCHITECT

The sketch of the hall shows the general character of the interior based on the traditions of the old farmhouse. With all our modern experiments in building I have not found anything to equal the homely comfort of the old farmhouse, where use seems to walk hand in hand with beauty of a simple kind. The great open fireplace with its logs on the hearth is doubtless unscientific as a method of economical heating, but there is a dignity and breadth about this type of fireplace which seems to make it worth while, at any rate to those whose ideals in connection with a house are not entirely materialistic. Moreover, in a recess in the porch it is proposed to place an anthracite stove from which, if need be, a radiator or two may help to supply any deficiency in heating. The general finish and features of the house are of the simplest description, and here perhaps necessity has proved itself a virtue. If there is any art about it, it is the kind of art which arises naturally out of structural requirements and does not consist of ornament.

The three coloured illustrations (pp 45 and 49) of a modern cottage were evolved in the days immediately succeeding the war, when one used to dream of the New England which was to arise out of the ashes of the Old—dreams which have, for the most part, resolved themselves into night mares known as housing schemes. In the plan illustrated it has been realised that the need for economy must be frankly met by considerable concessions. Of these the most obvious is the building of cottages in continuous rows, with fairly liberal frontages. This is much better than the compromise of the block of two or four cottages which gives a restless appearance to the whole community. If cottages are to be detached more space is required for each than is now available, and there is no objection, either practical or artistic, which can be raised to continuous



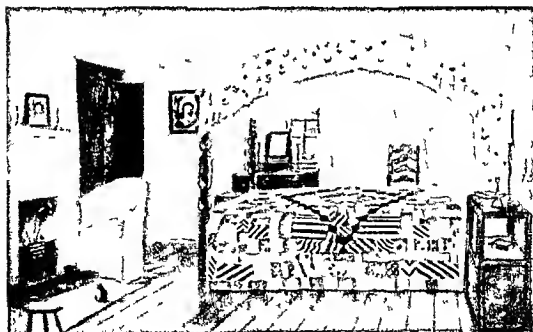
A SMALL COUNTRY HOUSE THE HALL OR LIVING-ROOM

M H BAILLIE SCOTT, ARCHITECT

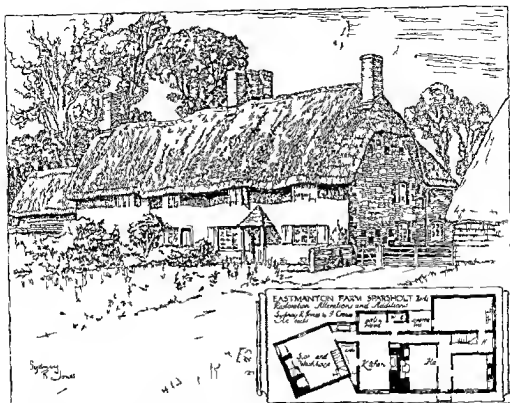
SOME COUNTRY HOUSES



A COTTAGE LIVING ROOM DESIGN BY M. H. BAILEY SCOTT



A COTTAGE BEDROOM DESIGN BY M. H. BAILEY SCOTT



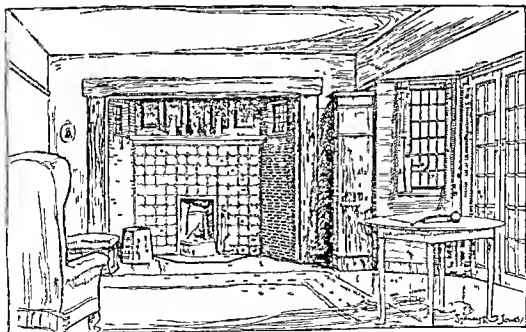
TWO OLD HOUSES ADAPTED TO MODERN USES

THE subjects of the two drawings, here illustrated, are old houses which have been altered, and re planned for present day living, within the past year "Eastmanton Farm" is a beautiful example of native English workmanship and dates back several centuries, while "Englemere Wood Lodge" belongs to the worst architectural days of the Victorian epoch Both houses as they now stand, are examples of what may be done when the end in view is the provision of a comfortable home, without incurring the expense of building anew "Eastmanton Farm" lies in a fold of the Berkshire Downs near to White Horse Hill The village of Sparsholt, in which it is situated, has many old farms and cottages These buildings shew the simple lines and direct construction that are common to the traditional architecture of the neighbourhood The walls are built of the various local materials—stone and flint and brick—and many are faced with plaster Almost all the roofs are thatched "Eastmanton Farm" was not the least picturesque house in the village but, owing to its inconvenient plan and dilapidated state, it was marked down for demolition and a new farmhouse was to take its place Before the work was begun, however, the owner sought further

" ENGLEMERE WOOD LODGE," ASCOT

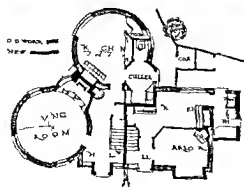
advice in the hope of saving this beautiful and ancient house. Expert examination of the building revealed the fact that, with restoration and additions, it would continue to serve a useful purpose for years to come. The architect entrusted with the work (Mr. Sydney R. Jones) made the arrangements of the house conform to modern standards by simple alterations and additions, and developed the plan into the form shewn by the illustration on page 52. A new porch was built, the living-hall was remodelled, the dairy and wash-house were improved, a bathroom and internal lavatory accommodation were provided, and the farmer's office is new. On the upper floor are five bedrooms, with a box-room and bath-room.

It was found necessary to rebuild some of the external and partition walls, as well as part of the roof. Additional windows give more light to the rooms, and the fireplaces have been renewed. The outward character of the house, however, remains unchanged, and a picturesque landmark has been preserved at a cost far below that of building a new house. "Englemere Wood Lodge," at Ascot, provides another example of alteration to an existing building. The plan of the house has been improved, and an ample porch, constructed of oak, is an interesting addition. The living-room has been transformed into a very pleasant apartment, and the new ingle fireplace and bay-window can be seen in the drawing illustrated on this page.

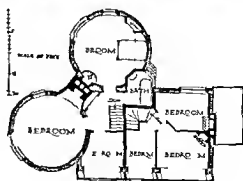


" ENGLEMERE WOOD LODGE," ASCOT THE LIVING ROOM

SYDNEY R. JONES AND J. CROWE, ARCHITECTS



CONVERSION OF 6 ST HOUSES AT OXFORD



SYD E E CAN LE ARCHT

NOTES ON THE ILLUSTRATIONS.

THE restoration of old houses and their adaptation to modern uses is a problem to which many architects are applying themselves at the present time. Two instances have already been referred to on pages 52 and 53. The drawing reproduced opposite offers another interesting example of possibilities in this direction. Many of the old Kentish oast-houses have fallen into disuse, and, with solid and effective brickwork, lend themselves admirably to conversion. In this case, the introduction of the timber overhang to the road front was necessary to provide some extra space to the sleeping-rooms of the smaller cottage, but this meant a continuation of the barn roof, already well-weathered, strong and substantial. The windows are of simple leaded lights in plain frames, and, where opening, have flat-bar casements in iron, worked in a neighbouring smithy. The circular rooms are formed between the old boarded drying platforms and the cone, ceiled over on the upper floor. The chimney between the two serves all that is required to heat one cottage, and knits the two oast-houses together effectively, covering the "all angles" intersection with the barn roof adjoining. In this way two cottages are produced for half the cost of one. The house near Sevenoaks (p. 59) is placed on a good open site, set anglewise and well kept back from the road. This leads to an interesting set-out of the garden, which already contained some fine natural hedges of inestimable value in designing a house and garden on old-fashioned lines. The brickwork is a general motley of colour, with hand-made tiles to the roof-slopes, and the half-timber work, left its natural colour and flush with the roughed-up plaster panels, intervening. The end angle projection is set at an angle. The billiard-room windows on the upper floor command a fine view across country. Inside the work is cottage-like in character, and the rooms are low in pitch, with beamed ceilings and some bits of old panelling.

The bailiff's cottage and estate office at Eyford, in Gloucestershire, (p. 60) was built a few years ago in local rubble stone and roofed with stone slates obtained from the well-known Eyford quarries which are on the estate. There is no dressed stone used, all angles being axed and built in with the rubble walling. This cottage and all the other building work on the estate have been carried out to the design of Mr. Guy Dawber. "White Barn," Beaconsfield (pp. 60 and 61), was designed for a peculiar site, both as regards position and aspect. It was necessary that the plan should be one room only in width, with the entrance at one end. All the reception rooms had to receive a Southern aspect. The building is finished with white stucco, the roof being covered with thick green slates. Green trellis-work has been introduced to screen the garden from the entrance court.

o' pearl for their enrichment. An interesting specimen of his furniture may be seen in the writing table illustrated on page 71. It is painted a lemon yellow, and decorated with blue and purple flowers. The interiors of the cupboards and drawers are painted emerald green, and the same colour is used on the exterior edges and panels. The Donegal carpet shewn with this group was designed by Mr. Noel Simmons. The second colour plate (p. 77) represents a suite of painted and decorated bedroom furniture. On pages 74 and 76 is illustrated some colour-combed furniture, a process Messrs. Heal have developed with notable success. Instead of the pseudo oak-graining of our forefathers, inseparably connected with cheap furniture, one colour is applied all over and left to dry. Then another colour is applied, entirely covering the first, and combed off, leaving some of the under colour showing through. The effects acquired by this method are amazing, and the brilliance to be obtained by putting, say, blue over red is quite extraordinary. Soft misty effects can be achieved without their usual attendant dullness. A particularly successful walnut group is illustrated on page 75. The inlaid sideboard, with its black latticed back, is pleasing in proportion and harmonious in colour. The table has a top of narrow walnut boards, striped with ebony. The small mahogany and black sideboard (p. 74) has the same feeling of efficiency of purpose and restraint in ornament. The edges are dyed black and a small inlay is introduced in the panels. The walnut bureau, on the same page, has no inlay. The folding-top dresser of unpolished oak (p. 70) is coloured with blue and black mouldings. It is particularly suitable for a week-end cottage, for the folding doors of the cupboard, when closed, keep all the crockery clean and ready for use. The chestnut dresser, illustrated on the same page, also possesses some unusual and ingenious features. By a small bowed plinth at the base of the back a sense of security is given to the crockery which stands upon it; while a useful acquisition will be found in the slide, which can be pulled out to enlarge the top of the dresser during the serving of a meal. Other simple furniture by Messrs. Heal, especially suitable for country houses and cottages, will be found on pages 73 and 79.

Very different in character to the furniture just mentioned is the walnut dining-room suite by Messrs. Liberty & Company shewn on pages 80 and 81. Here the severe simplicity of the forms is relieved by the beautiful grain of the wood upon which the pieces rely for any decorative quality they possess. The plain glass panel, supported by small pillars, introduced at the back of the sideboard to protect the wall and to prevent anything falling behind, is a distinct advance on the heavy, ugly mirror and mouldings one associates with the conventional sideboard. The simple painted furniture designed by Mr. Percy A. Wells for Messrs. Oetzmann and Company (p. 82) forms part of a complete set carried out

under the control of Mr. Hall Thorpe, R.B.A., for his colour schemes of furnishing. On the following page are illustrated three pieces designed by Mr. P. Waals, who was formerly associated with that gifted designer and craftsman, the late E. W. Gimson.

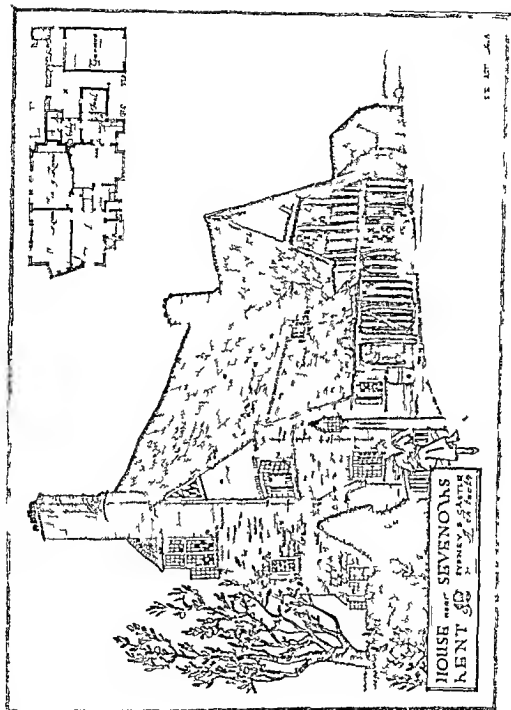
We give amongst the textile fabrics a number of new designs produced by Mr. W. Foxton, whose energy, enterprise and acumen have done much to raise the artistic standard of this important branch of British industry. Amongst the many artists whose work he has produced none has shown greater talent than Miss Minnie McLeish, some of whose designs are illustrated on pages, 86, 87, 89 and 90.

Some excellent designs for textiles, by two students of the London County Council Central School of Arts and Crafts, are reproduced on page 91, and a tapestry rug from the same source is shown on page 94. This latter was executed in the special class for disabled soldiers. Two batik designs (p. 93) by Mr. Cor de Wolff, an accomplished artist who has been working for some time in this country, show originality in design and skill in execution, a remark which applies equally to the hanging by Mr. E. O. Hoppé (p. 92).

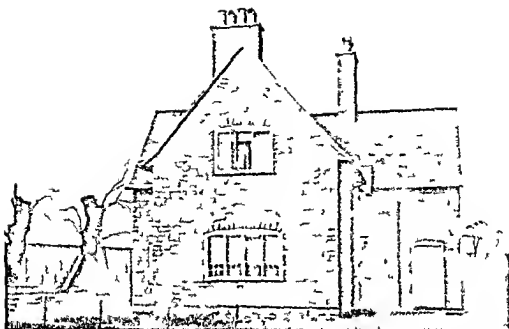
The small shop-front is usually so uninteresting—either it is lacking altogether in character, or it is over-embellished with ornamentation—that one welcomes any effort to break away from the conventional type. In his two designs reproduced in colour here (p. 95) Mr. Shirley Wainwright shows how it is possible, without great expenditure or labour, to obtain effects which, while they are striking, may yet satisfy entirely the decorative sense. The colour schemes are bright and harmonious, and the simple decoration, mostly depending on the lines of the general design, shows commendable restraint.

The triptych, "Mundus," by Mr. Richard Garbe (p. 97) consists of a number of reliefs symbolizing the cosmic forces. The centre section illustrates Terra Mater, with the four seasons on either side, above, and on the left and right of the cross—the pre-Christian symbol of life—are panels representing Man born to strife, and birth and death. The top panel illustrates the dualism of Man, and those at each corner of the cross typify the four elements. The wings of the triptych represent the positive and negative forces—the panels on the left the sun, the chequer-board of peace, and light; those on the right the moon, the chequer-board of war, and darkness.

Of the remaining illustrations we would especially note the excellent metalwork by Mr. Bernard Cuzner (p. 99); Mr and Mrs Alfred Powell's beautiful painted pottery (pp. 102 & 103), and the glassware by Messrs. Powell & Sons (p. 104). The bottom group shows three pieces made originally for the Prince of Wales at Magdalen College. The badge was taken from the tomb of the Black Prince in Canterbury Cathedral.



HOUSE NEAR SEVENOAKS SYDNEY E CASTLE ARCHT



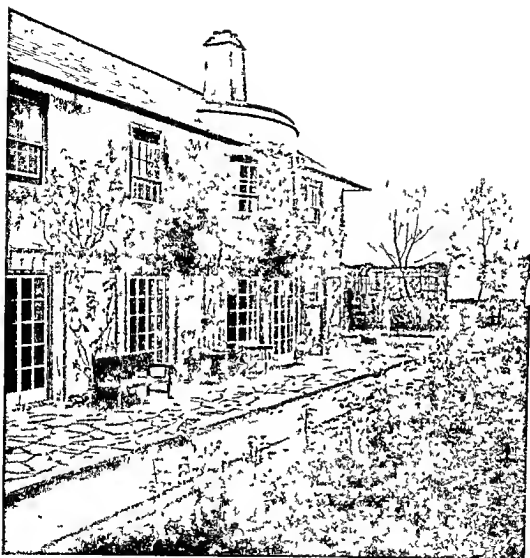
BAILIFF'S COTTAGE AND ESTATE OFFICE AT ERFORD

F. CUNDAHER ARCHT



WHITE BARN BEACONSFIELD (SEE PAGE 61)

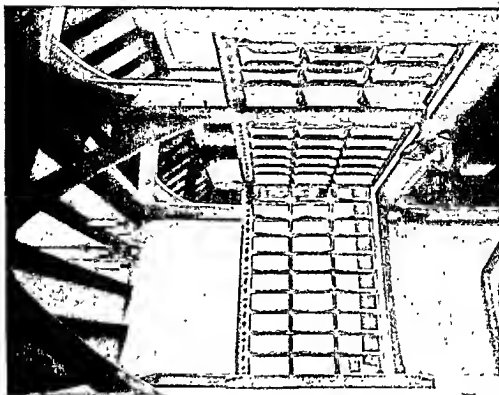
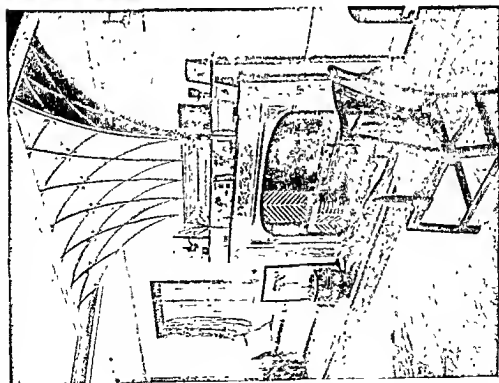
STANLEY HALL (COLLIS AND LAMP) ARCHT



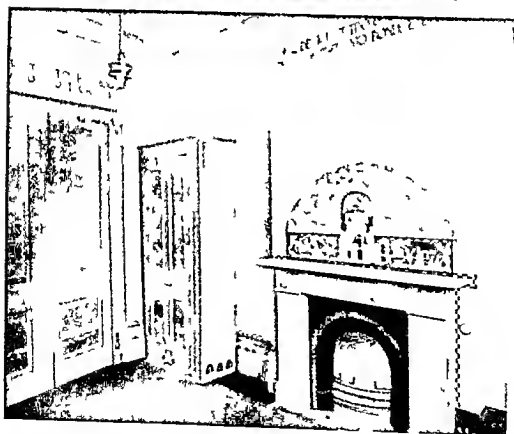
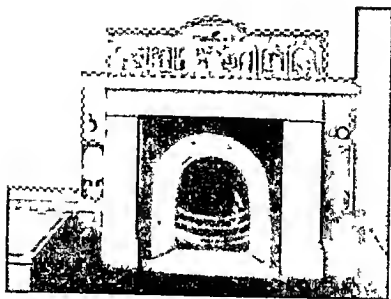
"WHITE BARN," BEACONSFIELD
STANLEY HAMP (COLLCUTT AND
HAMP) ARCHITECT



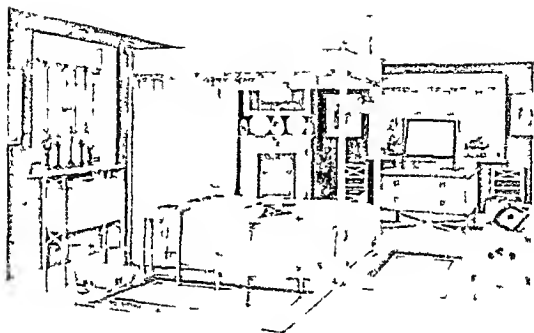
"DAVENIES," BEACONSFIELD STANLEY HAMP
(COLLCUTT AND HAMP), ARCHITECT



HOUSE AT CHISLEHURST—THE DRAWING-ROOM AND
FIRST FLOOR LANDING E J MAY, F.R.I.B.A., ARCHITECT



DAY NURSERY IN CRECHE AT KILBURN DECORATED BY JESSIE BAYES

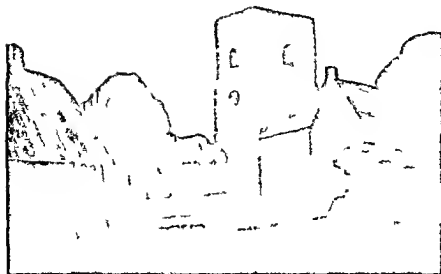




TAPESTRY AND SILK PANEL. DESIGNED AND EXECUTED BY C. E. T. BERRY



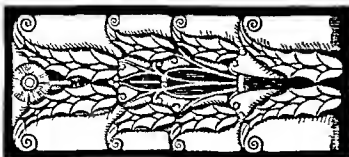
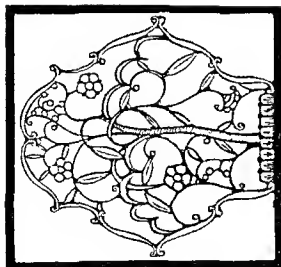
DESIGNED FOR A TAPESTRY PANEL BY GLADYS DERRICK

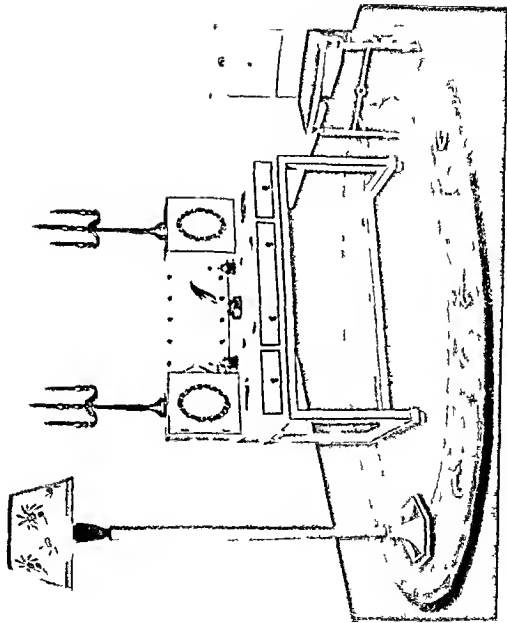


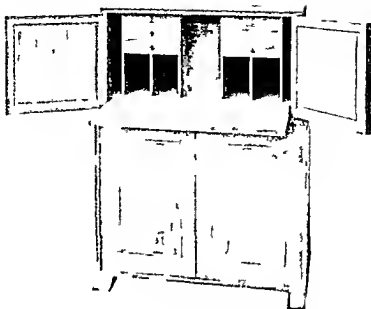
AN ILL IN THE FOLD A / ROW



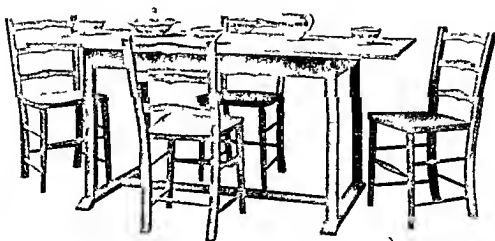
HILL COUNTRY —INTARSEA PANEL BY A / ROWLEY DESIGNED BY W. A. CRISP



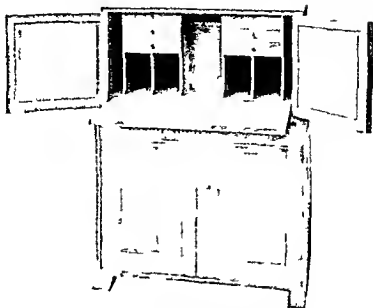




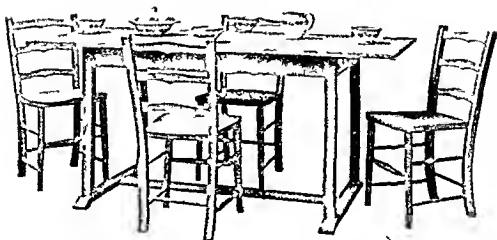
CHESTNUT WRITING CABINET DESIGNED BY AMBROSE FEAR
EXECUTED BY FEAR AND SON



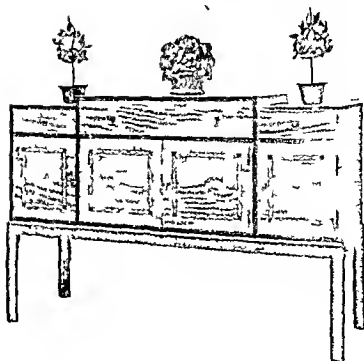
BEECH CHAIRS AND UNPOLISHED OAK TABLE DESIGNED BY AMBROSE FEAR
EXECUTED BY FEAR AND SON



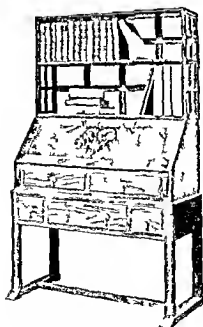
CHESTNUT WRITING CABINET DESIGNED BY AMPHROSE HEAL
EXECUTED BY LEAL AND SON



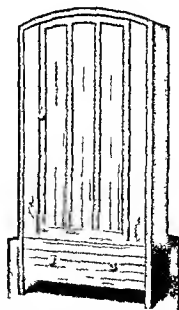
BECHT CHAIRS AND UNPOLISHED OAK TABLE DESIGNED BY AMPHROSE HEAL
EXECUTED BY LEAL AND SON



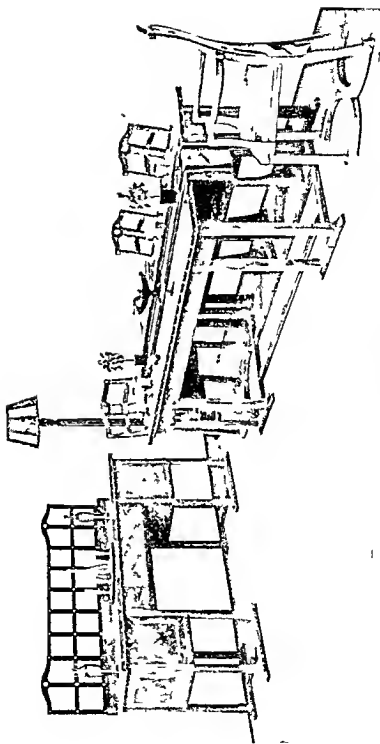
AHOGANY AND B. ACK
 & DEBOARD DESIGNED
 BY AMBROSE HEAL
 EXECUTED BY HEAL
 AND SON



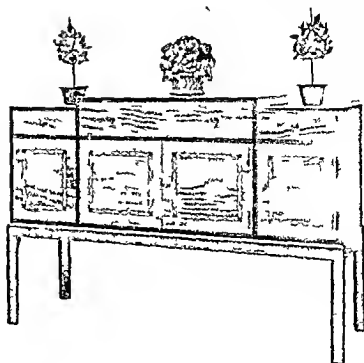
WALNUT BUREAU DESIGNED BY AMBROSE HEAL
 EXECUTED BY HEAL AND SON



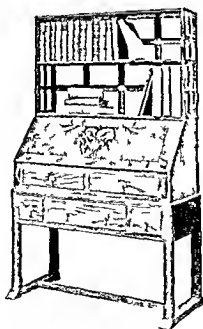
COLOUR-COMBED WARDROBE DESIGNED
 AND EXECUTED BY HEAL AND SON



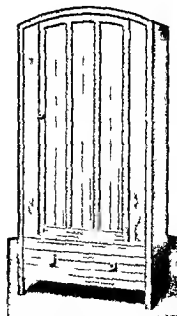
WALNUT DINING ROOM FURNITURE, WITH MOTIF OF PEARL IN WOOD SIGNIFIED BY AMBROSE HEAL EXECUTED BY HEAL AND SON



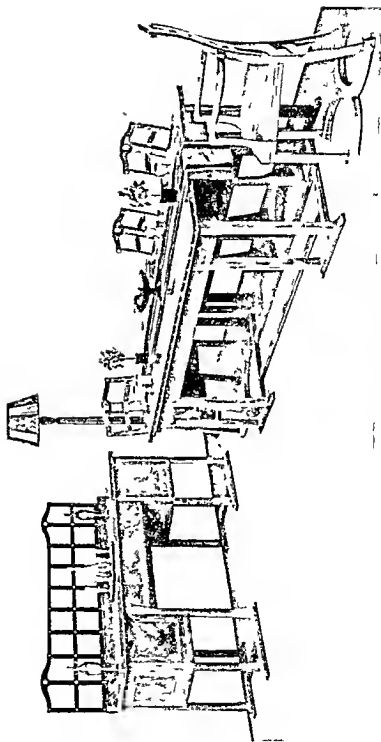
MAHOGANY AND BLACK
S DESOARD DESIGNED
BY AMERSON HEAL
EXECUTED BY HEAL
AND SON



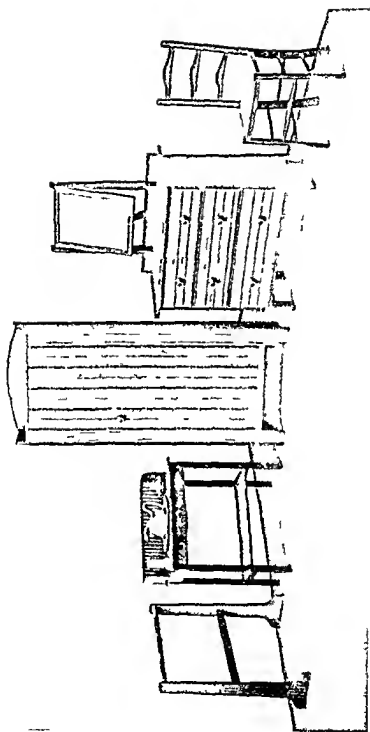
WALNUT BUREAU DESIGNED BY AMERSON HEAL
EXECUTED BY HEAL AND SON

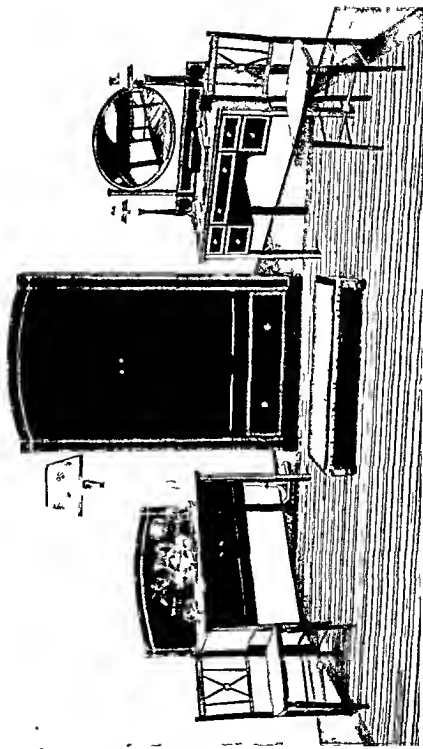


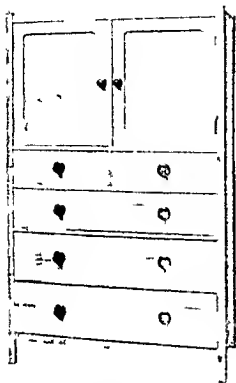
COLOUR-COMBED WARDROBE DESIGNED
AND EXECUTED BY HEAL AND SON



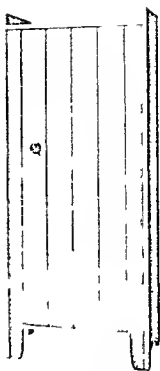
WALNUT DINING-ROOM FURNITURE, WITH MOTHER O'PEARL INLAY
DI SIGNLD BY AMBROSE HEAL, EXECUTED BY HEAL AND SON



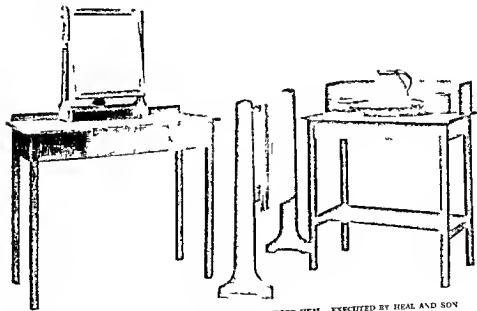




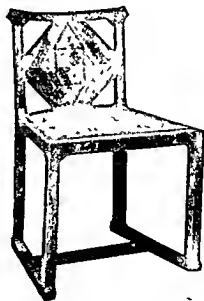
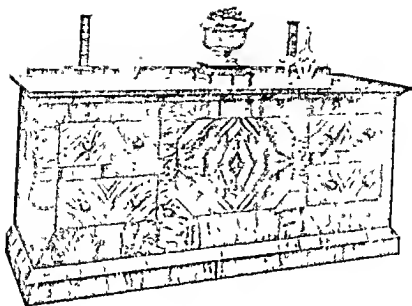
OAK CHEST WITH CLIP AND LY.IGNED BY A BROSE HEAL
HEAL EXECUTED BY HEAL AND SON



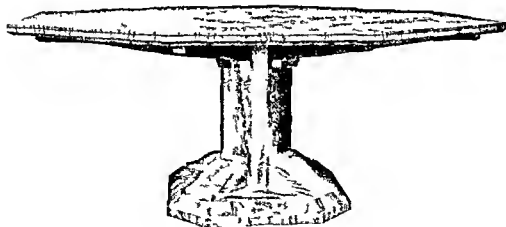
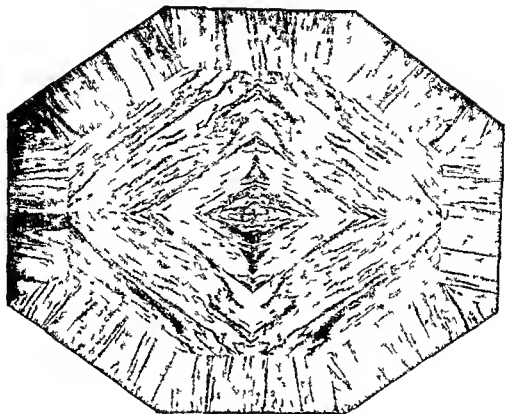
WARD. ORE BY HEAL AND SON



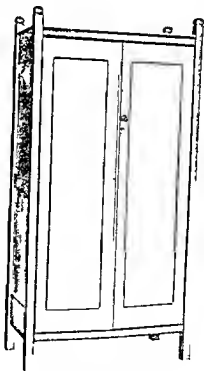
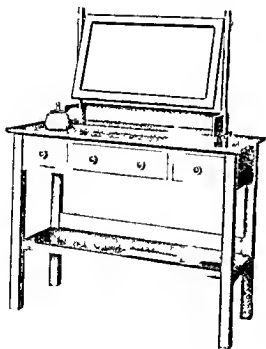
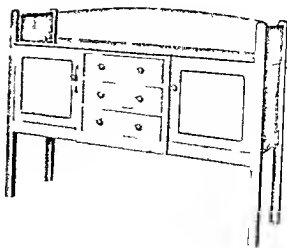
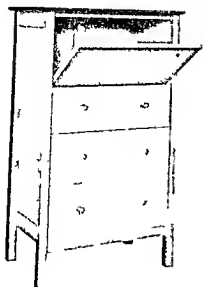
UNPOLISHED OAK BEDROOM FURNITURE DESIGNED BY A BROSE HEAL. EXECUTED BY HEAL AND SON



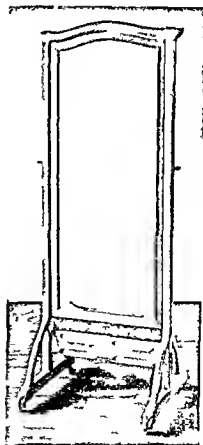
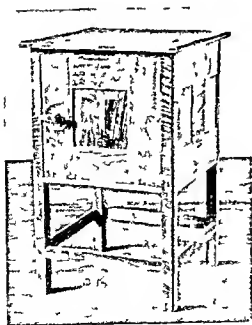
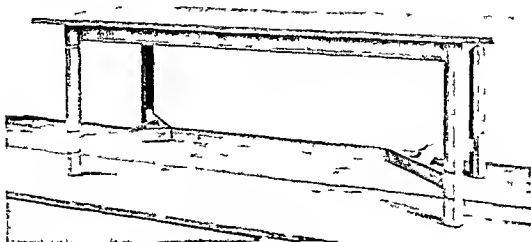
WALNUT FURNITURE WITH EDOY INLAY, BY LIBERTY AND COMPANY



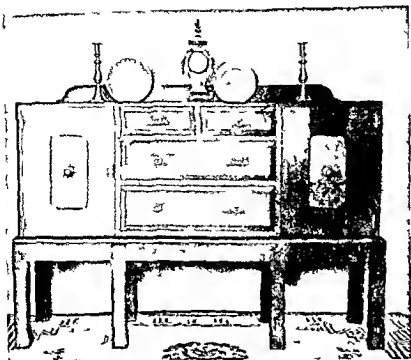
WALNUT DINING-TABLE WITH EBONY INLAY BY LIBERTY AND COMPANY



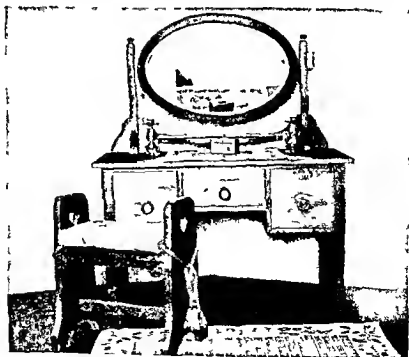
PAINTED FURNITURE DESIGNED BY PERCY A. WELLS EXECUTED BY OETZMANN AND COMPANY



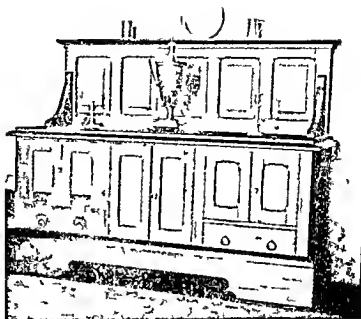
FURNITURE IN ENGLISH OAK DESIGNED AND EXECUTED BY E. A. AALS



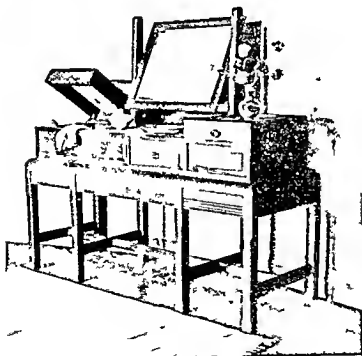
TEAK SIDBOARD DF
SIGNED AND EXP
CUTFD BY JOSCELYNE S
OF JOHANNESBURG



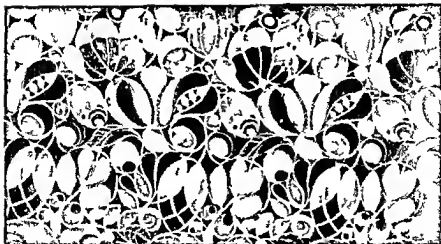
TEAK DRESSING TABLE
AND SEAT DESIGNED
AND EXECUTED BY
JOSCELYNE S OF JO-
HANNESBURG



TEAK SIDEBOARD DESIGNED
AND EXECUTED BY JOSCELYNE S
OF JOHANNESBURG



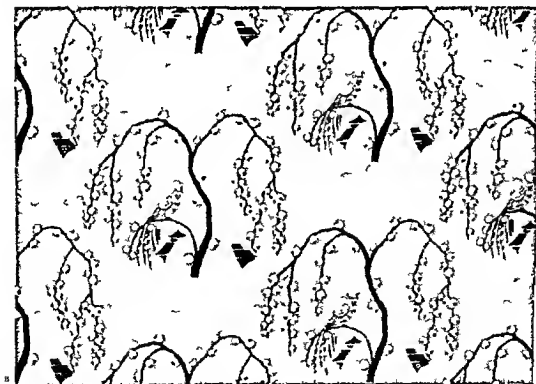
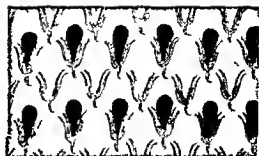
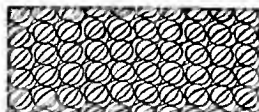
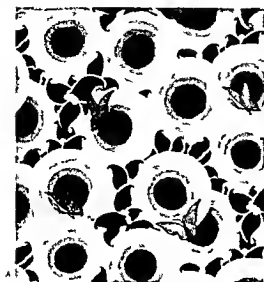
TEAK DRESSING-TABLE DESIGNED
AND EXECUTED BY JOSCELYNE S
OF JOHANNESBURG



ACH NE PR TED CRTON NE DES GNEB BY A N E E S OR W FO TON



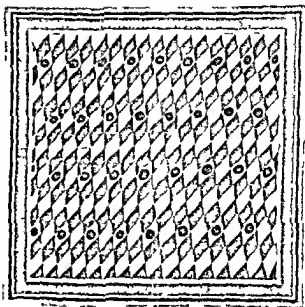
A C E PR ED CRTON F DV ED B GLAD S E RHAC OU FOR FOXTON



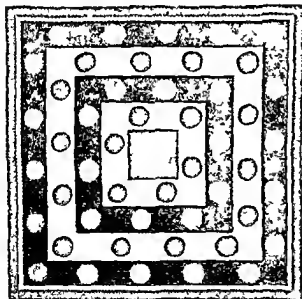
A AND B—LINEN AND COTTON BLOCK PRINTS BY W. FOXTON. C AND D—MACHINE-PRINTED CRETONNES DESIGNED BY MINNIE McLEISH FOR W. FOXTON.



MACHINE PRINTED CRETONNES DESIGNED BY E. ANNE & LEISI FOR W. FOXTON



COTTON TABLE-COVER DESIGNED
BY MINNIE MCLEISH FOR W
FOTTON



COTTON TABLE-COVER DESIGNED
BY MINNIE MCLEISH FOR W
FOTTON

DECORATIVE AND APPLIED ART



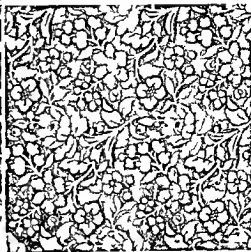
DESIGN BY
D. A. FITCH



DESIGN BY
D. A. FITCH



DESIGN BY
R. M. LEVITT

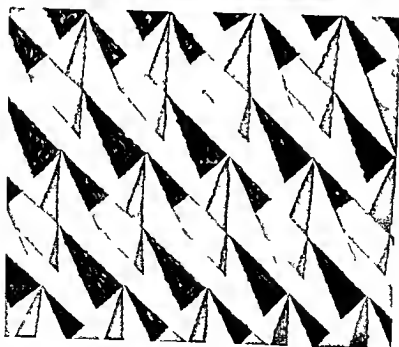


DESIGN BY
D. A. FITCH

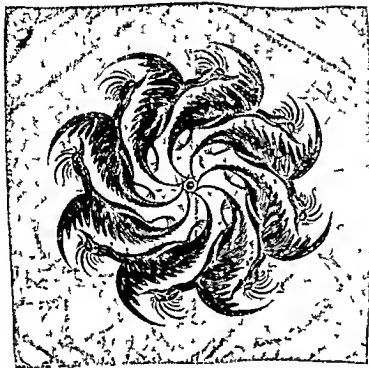
DESIGNS FOR PRINTED COTTONS BY STUDENTS OF THE L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS



ATIA HANGING
BY E O LCPPE



DES GN FOR CRITONAE BY F GREGORY BROWN



BATIK DES GN BY
COR DE WOLFF



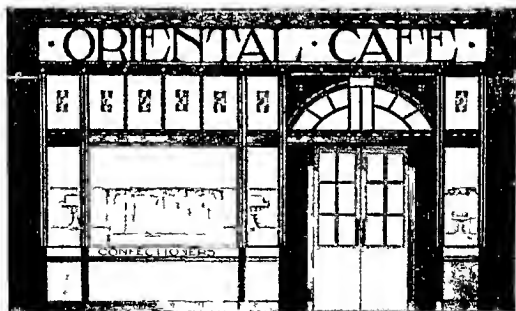
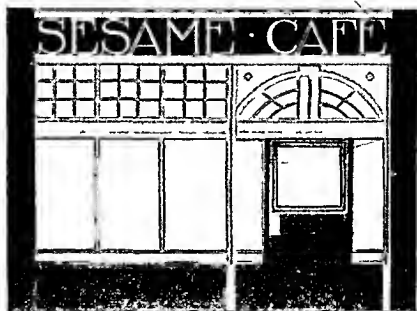
BATIK DESIGN BY COR DE WOLFF

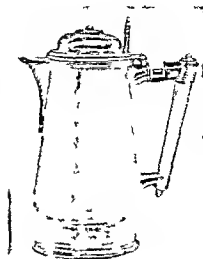


FRONT AND BACK OF CHILD'S FROCK OF WELSH FLANNEL DESIGNED AND EMBROIDERED IN COLOURED WOOLS BY ETHEL CUZNER



REVERSIBLE TAPESTRY RUG DESIGNED BY LUTHER HOOPER WORKED BY E. ROY BARNETT T. CATIFRMO J. E. F. TREDAY AND V. J. HALL IN THE DISABLED SOLDIERS CLASS AT THE L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS





SILVER TEAPOT, COFFEE POT, AND JUG DESIGNED AND EXECUTED
BY A. N. KIRK (L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)

DECORATIVE AND APPLIED ART



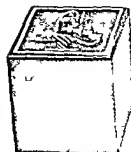
SILVER AND ELECTRO PLATED TEAPOTS COFFEE POT AND JUGS 175 G. 175 G. AND EXECUTED BY BERNARD CUZNER



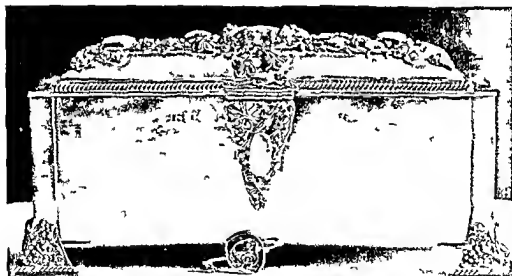
PAINTED BOX DESIGNED AND
EXECUTED BY HELEN PAXTON
BROWN



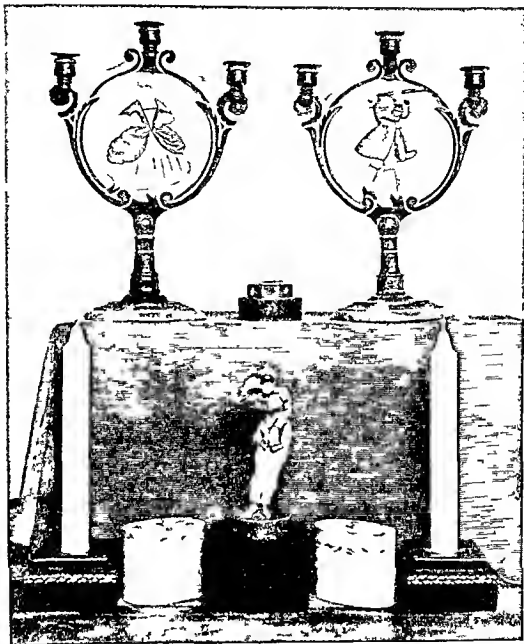
PAINTED TEA-CADDY DESIGNED AND
EXECUTED BY JOSEPH NE HASWELL
MILLER



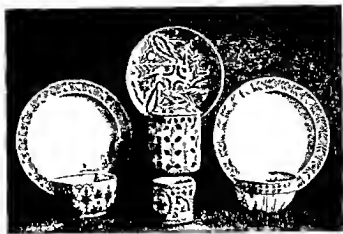
PAINTED TEA CADDY DESIGN
AND EXECUTED BY JOSEPH NE
HASWELL MILLER



SILVER AND JEWELLED CASKET DESIGNED AND EXECUTED BY ISABEL S. WRIGHT



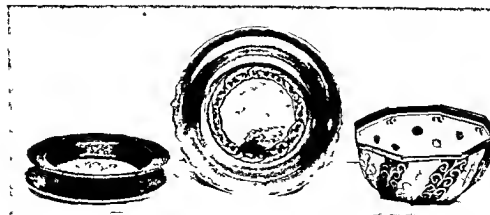
GROUP OF ARTICLES DESIGNED
BY AMBROSE HEAL EXECUTED
BY HEAL AND SON



POTTERY DESIGNED AND PAINTED BY GABRIEL C. BUNNEY
(L.C.C. CENTRAL SCHOOL OF ARTS AND CRAFTS)



HAND-CRAFT POTTERY DESIGNED AND EXECUTED BY CARTER AND COMPANY



POTTERY DESIGNED AND PAINTED BY ALFRED H. AND LOUISE POWELL



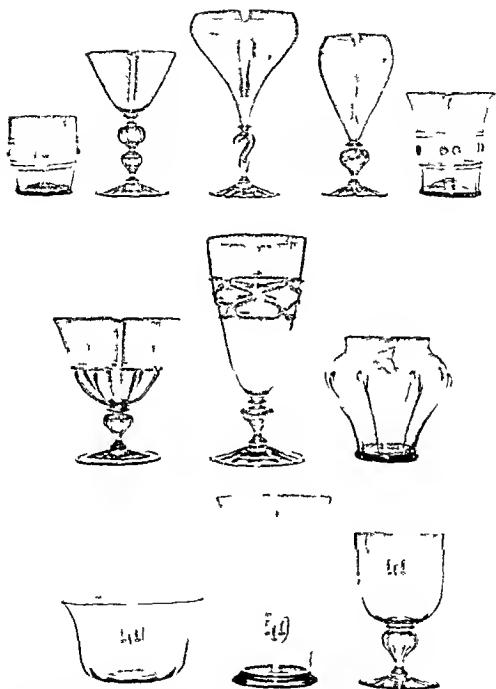
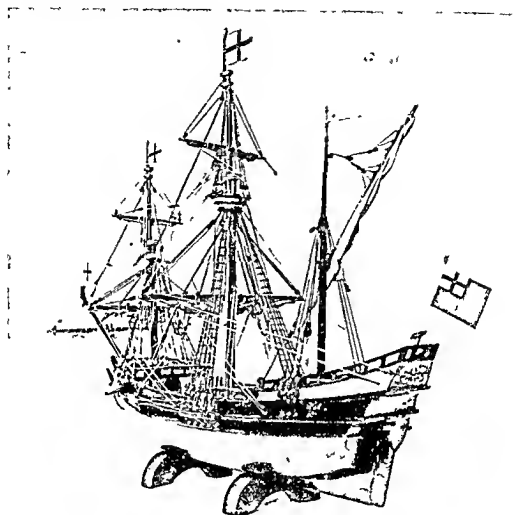
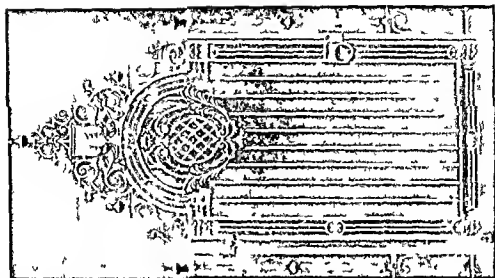
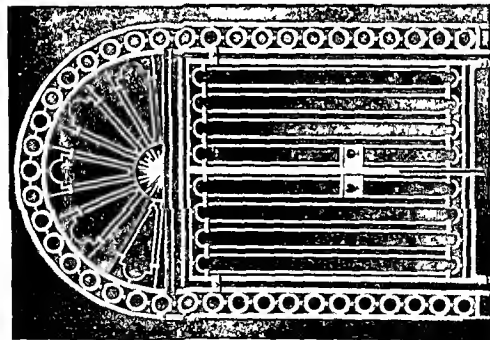


TABLE GLASS EXECUTED BY JAMES POWELL
AND SONS (WHITEFRIARS GLASS WORKS)



(Photo Royal Scottish Museum)

MODEL OF "THE MAYFLOWER"
DESIGNED BY R. MORTON
NANCE, EXECUTED BY R.
PATTERSON, OF LASSWADE



WROUGHT-HON CARLS DESIGNED BY C. A. LLEWELLYN ROBERTS
EXECUTED BY THE BIRMINGHAM CLUB OF HANDICRAFT

APPLIED ART IN SWEDEN. BY 'ERIK WETTERGREN



HERE are two forces, broadly speaking, that have given impetus to modern Swedish Industrial Art, viz., national tradition, and the vigorous, creative spirit which has been active during the last few years. It is, perhaps, the second of these factors which has been the more evident, chiefly because it has expressed itself in the production of machine-made articles. All mech-

anical industry, from an artistic standpoint, is a phenomenon that has no permanent home. With its technical superiority as a motive-power it finds its way hither and thither amongst all countries where the traditional styles exist, styles born of handiwork which is eternal and should be inviolate. Not before artistic results are developed by the methods of production employed by mechanical industry—methods differing fundamentally from those used by the handicraftsman—can such industry acquire style, and thus become one of the most powerful forces of the present day.

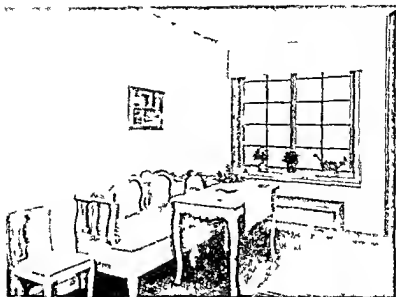
Nothing, therefore, is more natural than that, at the very beginning of such a creative process in industrial art, even the traditional elements, which undoubtedly should be utilized, are eliminated, and that it is a new "form-world"—as international as industry itself—which makes its appearance on the scene. And yet, even here, there exist within the modern Swedish industrial movement creative forces in which the national spirit lives so intensively that it leaves its impress on this mechanical work, more especially on the output of those designers who embody in their productions their artistic ideas. But these artists are surrounded by works which are the outcome of a powerful movement which is endeavouring to preserve and utilize the teachings, the technicalities and patterns which peasant skill and taste acquired during the course of centuries, and which have come down to us as a priceless inheritance. This home-sloyd (handicraft) movement, as it is called, is one element in present-day artistic production; the effort which is being made in the field of mechanical industry to turn out goods of high quality is another, and, for the moment, the more prominent feature.

The mainspring of this movement was centred in an old-established and venerable institution called the *Svenska Sloydforening* (Swedish Sloyd, or Handicrafts Association) which has just completed the seventy-fifth year of its existence. From the very beginning of the new movement, some eight years ago, it was realized by the leading spirits of the Association that it would not be possible to attain productions of really high quality until sound execution and good material were brought into har-

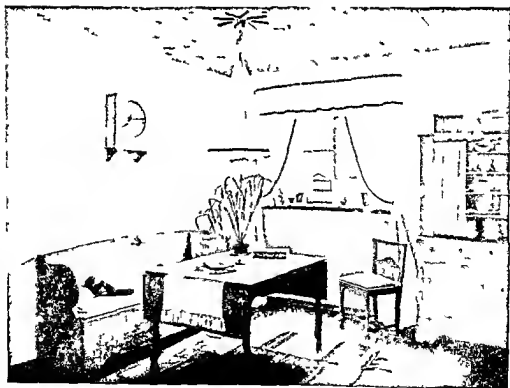
mony with beautiful and expressive form. The problem, therefore, was to bring the masters of form—the artists—into touch with the manufacturers and retailers. It is unnecessary to point out the number of difficulties and prejudices which had to be overcome before such an aim could be achieved. Face to face with the artist's suspicion of the manufacturer's mammon-worship and contempt for genius stands the manufacturer's doubt of the impractical and self-willed artist, a doubt shared equally by the retailer, obsessed, as the latter usually is, by his respect for the "stock article" and the supposed conservatism of his public. In order to try and bridge this initial difficulty, the *Slöjdförening* established a special institution called "The Bureau of Information." The object of this bureau was, on the one hand, to discover such artists as seemed specially suited for a particular branch of the work, to interest them in that work, and to assist them to obtain a thorough knowledge of, and intimate acquaintance with, its details. On the other hand, the Bureau was to try and arouse in the manufacturer a desire for artistic help—or rather to give him an insight into the commercial value of such help,—and, finally, to bring the artist and manufacturer together.

The first fruit of any importance of the Bureau's activity was seen in the "Domestic Exhibition," as it was called, which was arranged in Stockholm in 1916-17 by the *Svenska Slöjdförening*. The official object of this exhibition was to show a collection of simple objects for furnishing and decorating the home, from beds to coffee cups, from cooking ranges to ornamental vases, and so forth. But behind all this was the desire to attain more permanent results in the production of cheap, yet beautiful goods, and so to justify the newly-established co-operation between art and industry. The result of the exhibition was both depressing and encouraging. The depressing element was confined to one branch, namely, the furniture section, for which, as the result of a competition, there had been arranged no less than twenty-three excellent types of rooms. The Association's hope that these models would come into general use through mass production was blasted in consequence of the fact that at that time the furniture trade was doing such a flourishing business in the old models that manufacturers simply refused to try any experiments with new types, the success of which they considered problematical. But later these exhibited types came into vogue to some extent in consequence of the *Slöjdförening* presenting applicants gratis with full-size working drawings.

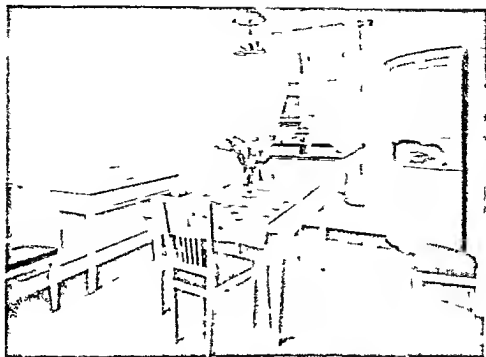
Far more satisfactory is the improvement in the quality of the recent productions emanating from a number of other branches of industry, more especially from the china factories. The origin of this improvement was, as a matter of fact, the criticism levelled at this trade by the lead-



PAINTED FURNITURE DESIGNED AND EXECUTED BY CARL MALMSTEN

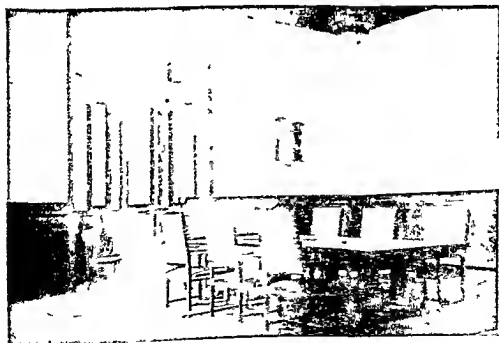


LIVING-ROOM DESIGNED BY E. G. ASPLUND

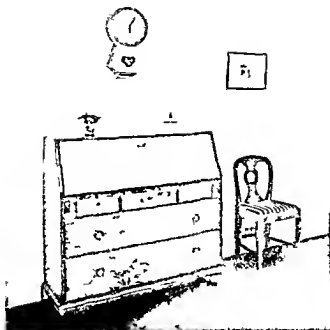


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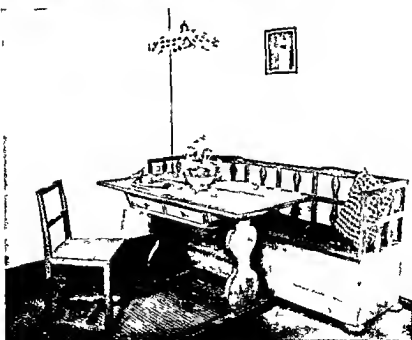
THE NEW FINE COMPANY



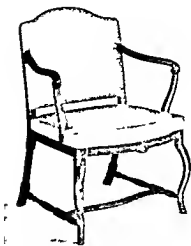
VIEW IN THE LAW COOK'S STOCKHOLM. CARL WESTERLUND, ARCHITECT



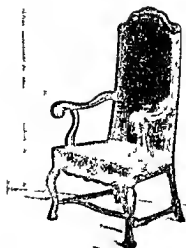
BIRCHWOOD FURNITURE DESIGNED BY HAROLD BERGSTEN



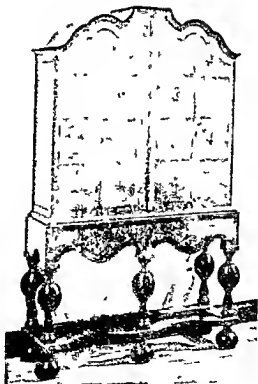
FURNITURE DESIGNED BY KARL NORBERG EXECUTED BY THE NORDISKA KÖP SÄL



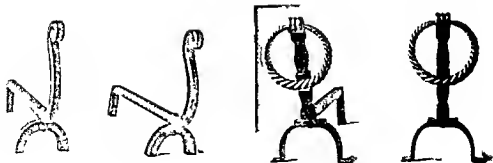
BIRCHWOOD CHAIR DESIGNED AND
EXECUTED BY CARL MALMSTEN



BIRCHWOOD CHAIR DESIGNED AND
EXECUTED BY CARL MALMSTEN



BIRCHWOOD CABINET WITH INLAY DESIGNED BY CARL
MALMSTEN EXECUTED BY THE NORDISKA KOMPANIET



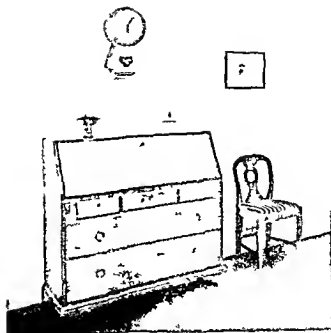
TWO PAIRS OF IRON FIRE HOOKS, TEN SET AND PARCETTE BY EPTAIN P. RA. BERG



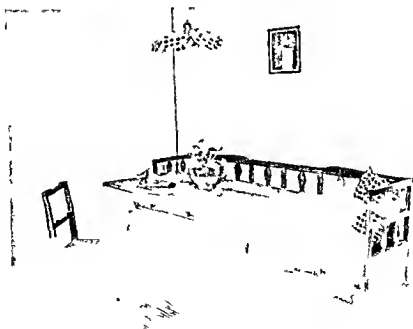
GARDEN URNS DESIGNED BY IVAR JONSSON, EXECUTED BY THE NAFVEQVARN IRONWORKS



GARDEN BENCH WITH IRON SUPPORTS AND WOODEN SEAT, DESIGNED BY PERE LENSOW, EXECUTED BY THE NAFVEQVARN IRONWORKS



BEST GOOD FURNITURE DESIGNED BY HAROLD BERGSTEN



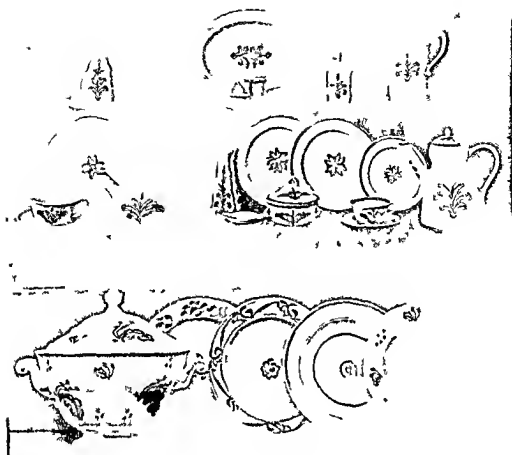
FURNITURE DESIGNED BY KARL NORRBERG EXECUTED BY THE NORDSKA KOMPANIET



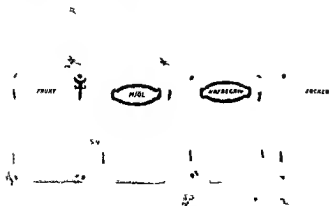
FARTHERWARE TEA AND DINNER SERVICES DESIGNED BY EDWARD HULT. EXECUTED BY THO. M. STRAND & SONS



TEA AND DINNER SERVICES, VASES, ETC. DESIGNED BY WILLY M. KÖR. EXECUTED BY THE GUSTAFSBERG WORKS



EARTHENWARE TEA AND DINNER SERVICES DESIGNED BY EDVARD HALL EXECUTED



EARTHENWARE JARS DESIGNED BY WILHELM KAGE EXECUTED BY TILJE



PART IEN ARE TEA AND DINNER SERVICES DESIGNED BY EDWARD HÅRD EXECUTED BY THE KORSTRAND WORKS



PART ENWARE TEA AND DINNER SERVICES VASES ETC. DESIGNED BY WILHELM KÅGE EXECUTED BY THE GUSTAFSBERG WORKS



A

B

C



D



E



F



H



G

GLASS EXECUTED BY THE ORREFORS WORKS A C, D, E, F, G, DESIGNED BY EDWARD HALD, B, H, BY SIMON GATE



A



B



C



D



E



F



G

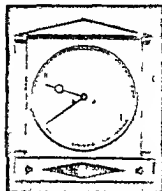


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GLASS EXECUTED BY TH. ORREFOUS WORKS. A D E F G I DESIGNED BY EDWARD I. LID. B C H BY SIMON CAT.



CLOCK. FIG. 1. BY C. CARLSTRANDER

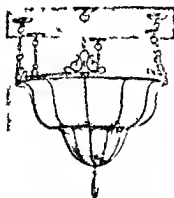
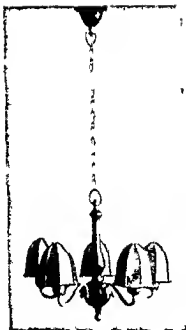
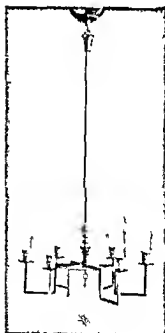
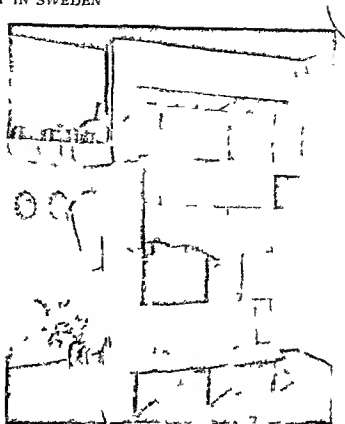


FIGURE HANGING LAMP
BY J. E. CARLSTRANDER
BY J. E. CARLSTRANDER

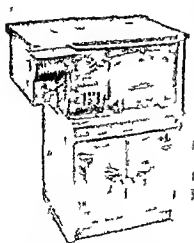


BRONZE CHandelier BY
J. E. CARLSTRANDER

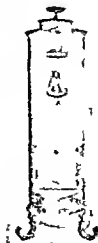




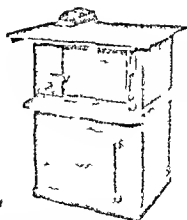
MODERN INTERIOR DESIGN BY P. C. ASPLUND



IRON STOVE DESIGN BY N. S. PERSSON
EXECUTED BY SÄÖGLUND AND ÖRSKÖLD



IRON STOVE DESIGN BY P. C. ASPLUND
EXECUTED BY THE HUSQVARNA FACTORY



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